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TEXTUAL-MUSICAL RELATIONSHIPS
IN THREE CHORAL WORKS
BY DOMINICK ARGENTO:
WALDEN POND, THE VISION AND SONNET LXIV (IN MEMORIAM 9/11/01)

BY

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DISSERTATION

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ABSTRACT

Dominick Argento was born on October 27, 1927 in York, Pennsylvania. His oeuvre consists of works in every significant twentieth-century genre, but he is best known for his vocal compositions, in particular for his operas and song cycles. Though Argento's renown can be attributed chiefly to his work in the two aforementioned genres, his twenty-seven choral works comprise the largest portion of his output. These works, both acappella and accompanied, vary in length from short motets and secular pieces to longer, multi-movement works for chorus and orchestra. In fact, since composing his last opera in 1993, *The Dream of Valentino*, Argento has composed fifteen choral works, more than half of his total output in that genre. Argento's affinity for the voice and for the texts he chooses to set relate fundamentally to his compositional philosophy and process. One fact is clear: Argento sees the text as paramount, and his role as a composer is to interpret its meaning and subtext. Most aspects of Argento's compositional style are aimed toward clearly and effectively communicating the text and subtext.

This document focuses on textual-musical relationships in three later choral works, *Walden Pond*, *The Vision* and *Sonnet No. LXIV (In memoriam 9/11/01)*, exploring the musical elements of form, melody and harmony in order to better understand how Argento's different approaches to the "matter" of text in each piece are reflected in the "manner" of his compositional solutions. Chapters two, eight and ten present details surrounding the historical background and textual material for each of the three choral works featured in this document. The remaining chapters focus on Argento's music, particularly in regard to his approach to pitch, through exploration of his melodic and harmonic language. Chapters three through seven examine the language of pitch in the five movements of *Walden Pond*, while chapters nine and eleven address the same in *The Vision* and *Sonnet No. LXIV (In Memoriam 9/11/01)*. These chapters also discuss the composer's approach to form, in particular as it relates to these parameters of pitch. All analysis and related discussion serves to illuminate the textual-musical relationships inherent in each work, and to show how all the musical materials that constitute each selection are reconciled through their relationships to the selected texts. The appendixes, in addition to providing the bibliography, complete works list and material which supplement the different chapters, feature several interviews with the individuals closely associated with these three specific works, including Dominick Argento, Dale Warland, Elizabeth Patterson and Philip Brunelle.

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CHAPTER ONE

I. Introduction and Statement of Purpose

I first encountered Argento's music as an undergraduate, singing *Let All the World in Every Corner Sing* on a choir tour program. Later, I sang his multi-movement *Te Deum: Verba Domini cum Verbis Populi* and *I Hate and I Love*, under the direction of Dr. Craig Johnson, author of a dissertation on the former work. Argento's passionate approach to composition, melding a challenging musical language with vocal accessibility, captivated me. I examined many of his choral works, among them *A Toccata of Galuppi's* while pursuing my master's degree. It was through this study that I discovered the unique relationship between text and music in Argento's choral works. These findings were supported by a look at his oratorio *Jonah and the Whale*, in preparation for my preliminary examination.

Dominick Argento is well known for his work as a vocal composer. His operas and compositions for solo voice have won him significant critical acclaim. His choral works are less known, particularly those composed since the year 1996. This dissertation will consist of study of three choral works Argento has written between 1996 and 2001: *Walden Pond*, *The Vision*, and *Sonnet LXIV (In memoriam 9/11/01)*. I will discuss the textual-musical relationships in these compositions by looking at his selection and modification of text, approach to formal structure, melodic and harmonic language, and highlight Argento's ability to assimilate textual and musical forces into a unified and uniquely communicative language.

II. Project Background

A. Biographical Information

Dominick Argento was born on October 27, 1927 in York, Pennsylvania. By age thirteen, he had developed a passion for reading and began visiting the children's wing of the Martin Memorial Library, reading books that reflected his interests in building models and solving puzzles.¹ He soon found a stack of books labeled "Music," and began his early music education reading Gershwin's biography, writings by Stravinsky, and Rimsky-Korsakov's book on orchestration. He taught himself music theory before beginning piano study at age sixteen. In 1945, Argento was drafted and served in World War II, where he worked for a brief time as a cryptographer. Following the war, he enrolled at Peabody Conservatory to pursue further studies in piano. It was during this time, and due in part to the guidance of his harmony teacher Nicolas Nabakov, that Argento realized his desire to study composition. He also met and fell in

¹ Dominick Argento, *Catologue Raisonné as Memoire: A Composer's Life* (Minneapolis: University of Minnesota Press, 2004), 171-173.

love with soprano Carolyn Bailey, who would later become his wife. In addition to studies with Nicolas Nabakov in harmony, he studied composition with Hugo Weisgall and Henry Cowell. Following Argento's graduation in 1951, he was awarded a Fulbright grant, and he traveled to Italy to study with Luigi Dallapiccola. He subsequently received his master's degree in composition from the Peabody Conservatory. In 1955, he began doctoral studies at the Eastman School of Music, where he studied composition with Bernard Rogers, Alan Hovhaness, and Howard Hanson. He earned his Ph.D. in 1957. From 1957-58 and then again from 1964-65, he returned to Florence on two Guggenheim fellowships. In 1958, he began teaching music theory and composition at the University of Minnesota until his retirement in 1997, when he was appointed Regents' Professor. Argento was also Composer Laureate for the Minnesota Orchestra.²

Additional honors and awards include the Pulitzer Prize (1975 for his song cycle *From the Diary of Virginia Woolf*), an honor from the American Academy and Institute of Arts and Letters (1979), the National Music Theatre Award (1986 for his opera *Casanova's Homecoming*), a Grammy Award nomination (1986 for a recording of his *Te Deum*), an Award for Achievement from Opera America (1993), the Peabody Medal from Johns Hopkins University (1993), the Founders Award from Chorus America (1994), the McKnight Foundation Distinguished Artist Award (1998), an honorary degree from St. Olaf College (2003), the Grammy Award for Classical Contemporary Composition (2004 for Frederica Von Stade's performance of his song cycle *Casa Guidi*), another Grammy Award nomination (that same year for The Dale Warland Singers recording of his choral works *I Hate and I Love, A Toccata of Galuppi's* and *Walden Pond*), and the World of Song Award from the Music Teachers National Association (2006).³

Argento has remained in Minnesota to this day, where he has achieved significant regional and national reputation. He received commissions from nearly every kind of performing organization in the state, another factor which influenced his compositional output.⁴ Further, he was influenced by their sense of community, their passion for the arts and the number and quality of the performers and performing ensembles in the area. While it is clear these influences were essential to Argento's development, it is also evident that Minnesota is indebted to him.

² Stanley Sadie, ed, *The New Grove Dictionary of Music and Musicians*, 2nd ed., Volume 1: A to Aristotle, (London: Macmillan Reference, New York: Grove's Dictionaries, Inc., 2001), s. v. "Dominick Argento," by Virginia Saya.

³ Sadie, *New Grove Dictionary*, 883.

⁴ Ibid.

B. Argento's Compositional Oeuvre

Argento's oeuvre consists of works in every significant twentieth-century genre. Though he has composed instrumental music, he is best known for his vocal compositions, in particular for his operas. He has composed fourteen such works, including *The Masque of Angels* (1964), *Postcards from Morocco* (1971), *Casanova's Homecoming* (1984), *The Aspern Papers* (1987) and *The Dream of Valentino* (1993). The composer's thirteen song cycles for a variety of vocal and instrumental combinations are equally renowned and include *Letters from Composers* (1968), *From the Diary of Virginia Woolf* (1974) and *Casa Guidi* (1983). Though Argento's renown can be attributed chiefly to his work in the two aforementioned genres, his twenty-seven choral works comprise the largest portion of his output. These works, both acappella and accompanied, vary in length from short pieces to longer, multi-movement works for chorus and orchestra. In fact, since composing his last opera in 1993, *The Dream of Valentino*, Argento has composed fifteen choral works, more than half of his total output in that genre, and four cycles for solo voice. (For a comprehensive works list, See Appendix B: Dominick Argento – Complete Works List).

C. Argento's Compositional Philosophy

Many factors and influences led Argento to favor vocal genres. This preference is a foundation of his compositional philosophy, as shown by the following excerpt from an article he wrote for *The American Organist* in 1992:

To those of you who know anything about my music, it is no secret that I am regarded (and I regard myself) primarily as a vocal composer... This predilection for vocal composition can be attributed to several reasons: my fondness for words and stories – literature of all sorts; more importantly the fact that I consider the voice to be the quintessential musical instrument, with its flexibility, its infinite variety of colors and moods, and its unique ability to combine word and tone; but best of all because voices constantly remind us of humanity in fellow human beings who have joys and sorrows like our own. I am tempted to say that the voice is the only instrument which has a soul.⁵

When asked by his publisher to provide a statement summarizing his philosophy, Argento offered the following thoughts:

That exercise proved to be one of *REDUCTIO AD ABSURDUM*, as you might guess: nonetheless I complied and as I recall the statement went roughly like this:

My primary concern is to make contact with the audience and, with luck, to move it: a problem of matter not manner. As inadequate as that statement was then--and is now--it still more or less sums up my position. I do believe that my principal task as a composer . . . is to write music that

⁵ Dominick Argento, "A Contemporary Composer and Sacred Music," *The American Organist* 26, no. 12 (December 1992): 24.

can be enjoyed by the typical audience one finds in concert halls, recital halls and opera houses-- and enjoyed at its initial exposure . . . to put it bluntly: to write music that is readily accessible. . . I regard the art of music as more emotional than intellectual.

I am more concerned (in my own work and in the work of other composers) with what a piece is about than I am with what techniques, styles, or idioms it employs. . . the manner in a composition has importance, to me, only in so far as it clarifies, communicates or enhances the matter of the composition.⁶

While these two statements offer insight and understanding, they do not probe specific aspects of Argento's compositional impulse. However, in a keynote address to the National Association of Teachers of Singing in 1987, Argento offered the following:

. . . I was asked *why* I wrote music. Believe it or not, I had never asked myself the same question. After a moment's hesitation I said: 'I think I write music as a way of learning who I am, what I really think, what I truly believe. Every new piece of music is like a piece of a puzzle: perhaps when all the pieces are in place I'll have an answer.' I made that remark some twenty years ago...in retrospect, it is clearer to me that my own career as a composer has been one long exercise in self-discovery, and the music I have produced - in songs, operas, and other forms as well - has mirrored that concern. I find it significant that my most frequently performed opera, *Postcard from Morocco*, is the one which most nakedly poses the question, 'who are you, what do you do?' Not a week goes by that I do not receive a letter from a singer or a listener saying how moved they were by a performance of the *Virginia Woolf Diary*. Of all my cycles, *Virginia Woolf* most directly addresses the issue of 'who am I, what do I really feel?' The strong concentration these texts focus on self-knowledge may have prompted me to write my most moving music. Or so I have often been told. Frankly I don't know. So much of the creative process remains a mystery, even to the creators. Who can say why we do certain things, why we react as we do?⁷

Argento's comments here account for the recurring themes in his works, but all three of these quotations provide little explanation regarding his decision to compose, or the means he employs to do so. He likens his process as a composer to gradually solving a puzzle, recalling one of his earliest formative influences. It is also clear that he cherishes the vulnerability of the human voice and seeks to provide it with music that is communicative and accessible, melded with his own process of self-discovery.

D. Argento's Compositional Process and Musical Style

Many scholars and critics have called Argento's music "eclectic." He accepts the term, as it grants him permission to "use anything under the sun."⁸ In contrast, he has also been labeled "conservative,"

⁶ Jeffrey Stevens, "Notes on the Mono-Opera *A Waterbird Talk* by Dominick Argento," (D.M.A. thesis, Arizona State University, 1997), 19.

⁷ Dominick Argento, "The Matter of Text," *The NATS Journal* 44, No. 4 (March/April 1988): 9-10.

⁸ Eric W. Garton, "Dominick Argento's *From the Diary of Virginia Woolf*: Elements of Tonality in Twelve Tone Composition," (M. M. thesis, Duquesne University, 1986), 54.

and has even called himself “traditional.”⁹ His choral music lives up to these somewhat contrasting criticisms, but also exhibits many consistencies, due in large part to fundamental aspects of Argento’s compositional process, chiefly his approach to text exegesis.

1. The Matter of Text

Finding the proper text for each piece is the most important step in Argento’s compositional process. He always chooses his own texts, claiming he needs to identify strongly with the words, and each text must be appropriate for the occasion and individuals for which he is composing.¹⁰ Regarding the importance of this step in his process, Argento said:

To me, it would be the height of absurdity to compose two or three hours of abstract music and then go back and stick words on every note, making up a story as one goes along. The words must come first, since the very tone, texture, color, and speed of the music are dependent on the text that it wants to underscore, interpret, or illustrate.¹¹

For his first vocal works, *Songs About Spring* and *Six Elizabethan Songs*, he put little thought into the selected texts, and simply chose some poems to set to music. As he matured, he became much more discerning in his approach to text selection. In fact, the composer said:

In most cases my search for the right text now began to take much longer than the composition of the songs themselves.¹²

In addition to Argento’s admission that the texts for his vocal works often share similar themes, several other parallels exist and further unify his output, as illustrated in the following table, which summarizes the textual details in the choral works Argento composed from 1966 to 1994:

⁹ Mike Steele, “Dominick Argento, Musician of the Month,” *High Fidelity* 25, no. 9 (September 1975): 8.

¹⁰ Dominick Argento, “An Interview with Dominick Argento,” interview by John Zech (Minnesota Public Radio) as reprinted in “Dominick Argento, 1998 Distinguished Artist Award,” (The McKnight Foundation, Minneapolis, Minnesota, 1998): 10.

¹¹ Argento, *Catalogue Raisonné*, 80-81.

¹² Argento, “The Matter of Text,” *NATS Journal*, 7.

Figure 1.1
Table: Text in Argento's Choral Works, 1966-1994

Date of Composition	Work	Author(s)/ Source(s) of Text(s)	Textual Styles and Poetic Forms	Language(s) of Text(s)
1966	<i>The Revelation of Saint John the Divine</i>	Book of Revelation	Poetry	English
1969	<i>A Nation of Cowslips</i>	John Keats	Poetry	English
1970	<i>Tria Carmina Paschalia</i>	Abelard and Scottus (9th c.)	Poetry	Latin
1973	<i>Jonah and the Whale</i>	Argento's translation of 14 th cent. poem, <i>Patience</i> ; King James Bible; Hymns; Kyrie Eleison	Poetry and spoken prose	English/Latin
1979	<i>A Thanksgiving to God for His House</i>	Robert Herrick	Poetry	English
1980	<i>Let All the World in Every Corner Sing</i>	George Herbert	Poetry	English
1981	<i>Peter Quince at the Clavier</i>	Wallace Stevens	Poetry	English
1982	<i>I Hate and I Love</i>	Argento's translation of Catullus	Poetry	English
1987	<i>Te Deum (Verba Domini cum Verbis Populi)</i>	Te Deum text; anonymous Middle-English poems	Poetry	English/Latin
1988	<i>Easter Day</i>	Richard Crashaw	Poetry	English
1989	<i>A Toccata of Galuppi's</i>	Robert Browning	Poetry	English
1991	<i>Everyone Sang</i>	Siegfried Sassoon	Poetry	English
1994	<i>To God</i>	Robert Herrick	Poetry	English
1994	<i>Spirituals and Swedish Chorales</i>	Spiritual texts by Argento; Swedish Chorales	Poetry	English/Swedish

The majority of Argento's texts are in English. This makes them accessible to his English-speaking audiences, supporting many of the composer's philosophical assertions. In instances when other languages are employed, these texts are either well-known Latin texts or feature pairing of English texts with others (most often Latin, but in one instance Swedish) that share similar themes. This macaronic pairing allows for variety, unification, and reinforced meaning in his choral works. Of all his choral works from before 1996, only *Tria Carmina Paschalia* features solely non-English texts. Although he sets prose in many of his song cycles and operas, he favors poetry in his choral works.

2. Orchestration and Texture

Argento's choice of instrumentation is one factor influencing the perception that his works are eclectic. The following table summarizes the variety of orchestration he has employed in his choral works up to 1994:

Figure 1.2
Table: Orchestration in Argento's Choral Works, 1996-1994

Date of Composition	Work	Orchestration
1966	<i>The Revelation of Saint John the Divine</i>	Tenor solo, male chorus, brass and percussion
1969	<i>A Nation of Cowslips</i>	Unaccompanied mixed chorus
1970	<i>Tria Carmina Paschalia</i>	Women's chorus, harp and guitar
1973	<i>Jonah and the Whale</i>	Soloists (bass, tenor, soprano, baritone), speaker, mixed chorus, three trombones, percussion and timpani, harp, piano and organ
1979	<i>A Thanksgiving to God for His House</i>	Unaccompanied mixed chorus
1980	<i>Let All the World in Every Corner Sing</i>	Mixed chorus, brass quartet, timpani and organ
1981	<i>Peter Quince at the Clavier</i>	Mixed chorus and piano
1982	<i>I Hate and I Love</i>	Mixed chorus and percussion
1987	<i>Te Deum (Verba Domini cum Verbis Populi)</i>	Chorus and orchestra
1988	<i>Easter Day</i>	Unaccompanied mixed chorus
1989	<i>A Toccata of Galuppi's</i>	Mixed chorus, string quartet and offstage amplified harpsichord
1991	<i>Everyone Sang</i>	Double mixed chorus, unaccompanied
1994	<i>To God</i>	Unaccompanied mixed chorus, closing trumpet solo
1994	<i>Spirituals and Swedish Chorales</i>	Unaccompanied mixed chorus

Argento's varying approach to the instrumental forces he employs frequently reflect the logistical and financial limits of the commissioning organizations. Further, the selection of instruments often relates directly to specific themes and or subjects depicted in the text, sometimes symbolic in nature (*Jonah and the Whale*, *Peter Quince at the Clavier*, *A Toccata of Galuppi's*, *To God*). Finally, in some instances, different combinations of instruments can be attributed to Argento's desire to create certain sound qualities, in an effort to embody and express sentiments and character of the text (*Tria Carmina Paschalia*, *I Hate and I Love*). These considerations are not exclusive, and there is significant overlap between them. His most common approach is to utilize unaccompanied mixed chorus, and more than two thirds of the above choral works are set in this fashion.

Argento's approach to texture is remarkably consistent. The vast majority of his choral music is set homophonically or in unison, with only occasional departure from these textures. Polyphonic textures

most often occur in conjunction with texts in languages other than English, where the musical approach does not obscure textual meaning.

3. Melody, Rhythm and Meter

Most aspects of Argento's music – in particular the melodic and rhythmic components – seem aimed toward clearly and effectively communicating the text and subtext. Argento describes this component of his process as follows:

For me the most interesting part would be the text setting. I select what I like in a text; secondly, I set it and highlight the words, setting the subtext in the music and making the music not only bear the words, but in a sense, color them to my perception of what the words mean. That is a matter of stressing certain words and putting them higher or lower in the tessitura. . . There's not much melismatic writing, but a great deal of syllabic writing, because I'm concerned with getting the words across.¹³

Argento mentions setting the subtext, a topic that appears repeatedly in articles and interviews regarding his music. He once described this concept as follows:

... everything has a subtext for me. When I'm setting it to music, it's not just the text being sung. Underneath there's another text much like it but that suggests certain emphases that you wouldn't do in the original or certain ways of stressing or prolonging words.¹⁴

Argento's melodic style has elicited some critical comment. Many opera enthusiasts, including critics, admonish his approach for its lack of memorable tunes. In contrast, others have praised his melodic gifts, among them, Elise Kirk who knighted him the "twentieth century's bel-canto composer."¹⁵ The following comments, made in an interview with Lisa Hanson, author of a dissertation on *Jonah and the Whale*, reconcile both views:

Most melodic lines I've ever written have been to text, and in every case (I can't think of an exception) it's the text itself that dictates what the melodic line or curve is going to be - whether it goes up or down, what notes are going to be stressed, which notes are going to be prolonged, which notes are going to be skipped over. Rarely do I think of a melodic line as a tune apart from the words.¹⁶

Argento's rhythmic material features considerable variety, especially regarding division of the beat. He explains his reasoning in the following:

¹³ Sarah Meredith, "Casa Guidi by Dominick Argento: A Musical Discussion," (D.M.A. thesis, University of Iowa, 1987), 59.

¹⁴ Argento, interview by John Zech, 9.

¹⁵ Elise K. Kirk, *American Opera: Music in American Life* (Urbana and Chicago: University of Illinois Press, 2001), 321.

¹⁶ Lisa B. Hanson, Lisa B, "Dominick Argento's *Jonah and the Whale*: A Study of the Oratorio and Comparison to Representative Twentieth-Century Oratorios," (D.M.A. thesis, University of Cincinnati, 2001), 8.

You can't say a sentence in English where every syllable is even like a sixteenth note. . . . there's always one syllable somewhere in the middle of a group that is a little longer than others. If we're talking about 'This is my newspaper' that 'my' lasts a little bit longer and that's what brings around the fives and the sevens so much in my music. I know that people have commented on it like it's an eccentricity, but I've got a thing about the English language, and I want to set it as clearly as it is spoken.¹⁷

Argento frequently changes meter, utilizing this technique to emphasize specific syllables and words. His music features an abundance of tempo indications, prescribing frequent changes of tempi to enhance projection of character and mood.

4. Harmony and Tonality

Argento's music has been described in several instances as "freely tonal," a largely consonant language that lacks traditional harmonic function.¹⁸ Argento employs relatively few key signatures in his compositions, which allows him to explore a variety of key areas. When he does utilize a key signature, there is often some special symbolic meaning or intent behind its presence (*Jonah and the Whale*). Argento firmly believes that tonality must be aurally apparent, that the music should be grounded in some tonal element. Sonorities are frequently tertian, juxtaposed with more unique harmonic constructs. His harmonic language is not void of dissonance, but tempered by his expressed desire to write music that is accessible, as he shares in the following quote:

...listeners feel more bewildered by atonal music than they do with tonal. They actually sense being disoriented and don't know where they are in the music and don't know where it is going to or where it's come from. They have no sense of their location...I think tonal pieces, psychologically give the listener a sense of - we started here, we moved there, we modulated - and sense a home base when the music comes back to it.¹⁹

However, when Dale Warland asked the composer how he decided on his harmonic language, Argento said:

I don't think I have ever really thought about it. It just seems to be there of its own accord, no pun intended. There are some words where a certain harmonic combination will be the best that I can think of to express what that word means to me or to give that word the emphasis that I want it to have. I think all of us probably have a working vocabulary of sounds that we are fond of, and sounds that we don't particularly like, dissonances or consonants of all sorts. And we try to find the ones most appropriate for whatever the text happens to be. I really cannot describe it with any

¹⁷ Karla J. Qualls, "Miss Manners on Music: A New Prose Song Cycle for Mezzo-Soprano and Piano by Dominick Argento," (D.M.A treatise, Florida State University, 2002), 22.

¹⁸ Deborah Preble Ellefson, "The Choral Music of Dominick Argento," (D.M.A. diss., Arizona State University, 1990), 25.

¹⁹ Garton, 42.

more clarity than that. It is something that I have never really thought about. It's as if you were to ask a centipede how it knows which foot follows the previous foot: if they had to think about it, they would become paralyzed.²⁰

Michael McGaghie, in his dissertation “Macaronic things: Thornton Wilder and The Late Choral Music of Dominick Argento,” presents comments by several scholars who had attempted to describe Argento’s harmonic language. To conclude this section in his document, he offers the following statement assessing the current state of research:

Though Argento’s output has recently come under greater examination, descriptions of his harmonic practice remain modest. In particular, the relationship of his harmonic language to his text setting has received no almost no emphasis in the literature.²¹

5. Other Recurring Approaches to Pitch

Argento consistently integrates several other approaches that relate most directly to aspects of pitch, including: quotation, musical parody or style simulation and use of twelve-tone material and the circle of fifths. He frequently utilizes musical quotation, as illustrated by the following table:

Figure 1.3:
Table: Quotation as it appears in Argento’s Choral Works, 1966-1994

Date of Composition	Work	Material Quoted
1973	<i>Jonah and the Whale</i>	Protestant hymn "Praise to the Lord," plainchant Kyrie and De Profundis
1979	<i>A Thanksgiving to God for His House</i>	hymn tune "Old Hundred"
1987	<i>Te Deum (Verba Domini cum Verbis Populi)</i>	Plainchant "Requiem aeternam"
1989	<i>A Toccata of Galuppi's</i>	Harpsichord toccatas by Baldasare Galuppi
1994	<i>To God</i>	Argento quotes his own <i>Revelation of Saint John the Divine</i>
1994	<i>Spirituals and Swedish Chorales</i>	Argento quotes entire spirituals from his opera <i>Colonel Jonathan the Saint</i> , reharmonizes Swedish chorale tunes

These quotes most often come from liturgical music, excerpts of hymns and chant. Argento occasionally quotes his own works, referencing and making connections between pieces and the individuals for which they are written as memorials or dedications. In pieces that deal with specific composers, he sometimes quotes their music. He also employs musical parody or style simulation, composing music in the style of

²⁰ Dominick Argento and others, “Sixth World Symposium on Choral Music: Composers' Forums, Part One,” interview by Dale Warland (Minneapolis, Minnesota, 6 August 2002), *NewMusicBox* (May 2003): 13.

²¹ Michael Craig McGaghie, “Macaronic things: Thornton Wilder and the Late Choral Music of Dominick Argento” (D.M.A. diss., Boston University, 2010), 180.

another composer, either to reference the composer without quoting, or to recall the sound and mood of a particular historical period (*I Hate and I Love* and *A Toccata of Galuppi's*).

Argento studied briefly with Luigi Dallapiccola, and five of his choral works written before 1996 (*The Revelation of Saint John the Divine*, *Jonah and the Whale*, *Peter Quince at the Clavier*, *I Hate and I Love* and *A Toccata of Galuppi's*) demonstrate the influence of serialism in his work. Argento's approach to this technique, however, is unique, as he relayed in the following quote:

... it is absurd to speak of freedom when inflexibility is at the heart of twelve-tone methodology, and departure from the given ordering of notes is proscribed. True enough and I accept that rigor, but what I have found is that by not concerning myself with what note comes next (that, after all, is precisely what the series takes care of), my imagination is completely unhampered and I am free to give my full attention to more important matters, such as shape, texture, and mood.²²

The circle of fifths also appears in a variety of ways throughout Argento's choral works. Just as in his approach to serialism, he employs the series of pitches in a variety of melodic and harmonic manners.

6. Form

Argento approaches musical form in a variety of ways. He has employed standard formal designs in many of his choral works (strophic, sonata, ternary, rondo, canon, fugue, theme and variation, verse and refrain, and other approaches based on quodlibet), though text is more influential than his desire to cultivate some specific type of form. Many of Argento's formal designs are based on the structure provided by the text itself, usually in these cases a poetic form. Repetition of musical material is frequently influenced by Argento's decision to highlight different passages of text which outline similar themes.

7. Dynamics, Tempi, Articulation

Argento's compositions are often riddled with diacritical markings, including dynamics, changes of tempi, articulations and suggestions of character. Vern Sutton, a singer who has been involved in many performances of Argento's music, remarked:

He is very specific. That is the really wonderful thing about his music—why I've always enjoyed performing his pieces. . . . I try to do absolutely everything he says: every accent, every diminuendo, everything. The more accurate I am with what he wants, the better [the work] comes out.²³

²² Argento, *Catologue Raisonné*, 46.

²³ Harriet Sigal, "The Concert Vocal Works of Dominick Argento: A Performance Analysis," (Ph.D. thesis, New York University, 1985), 287.

8. Musical Symbolism

Argento often employs symbolic elements, either as components of pieces, or as a means to organize an entire musical work. This symbolism is manifested through different compositional decisions and musical material, including selection of text (*The Revelation of Saint John the Divine*), choice of instrumentation (*The Revelation of Saint John the Divine*, *Jonah and the Whale* and *A Toccata of Galuppi's*), employment of musical quotation (*A Toccata of Galuppi's*), utilization of specific key and meter signatures (*A Toccata of Galuppi's* and *Jonah and the Whale*) and employment of twelve-tone material (*A Toccata of Galuppi's* and *Jonah and the Whale*). In his dissertation, Michael McGaghie comments on Argento's use of symbols as part of his compositional process:

Argento augments this library with his own musical symbols, which he develops in order to compose more rapidly. Though the composer thinks of his symbols as compositional aides for himself, performers should nevertheless know of their presence. Argento's symbolism illuminates important moments in his music and clarifies each work's context within his broader output.²⁴

III. Literature Survey

Several theses and dissertations have been offered in attempts to fill the void of information surrounding Dominick Argento's choral works. Craig R. Johnson's "An Examination of Dominick Argento's *Te Deum (Verba Domini cum Verbis Populi)*" (1989), Cynthia Gonzalez's "An Analysis of Dominick Argento's 'Peter Quince at the Clavier': The Music and its Relationship to the Text" (1990), Deborah Preble Ellefson's "The Choral Music of Dominick Argento" (1990), Dianne Vars's "The Choral Music of Dominick Argento" (1991), Lisa Hanson's "Dominick Argento's *Jonah and the Whale*: A Study of the Oratorio and Comparison to Representative Twentieth-Century Oratorios" (2001) and Erin Colwitz's "Dominick Argento's *A Toccata of Galuppi's*: A Critical Analysis of the Work and Its Relationship to the Text" (2007) all cover a portion of the composer's works written from his beginnings until 1991. Michael McGaghie's "Macaronic things: Thornton Wilder and The Late Choral Music of Dominick Argento" (2010) is the most recent document put forth in this category, and contains information on the composer's choral works written from 1994 through 2009.

There are also many dissertations and treatises written regarding his solo vocal works, several of which were also very helpful in researching this paper. Scholarship featuring his solo works includes five papers examining *From the Diary of Virginia Woolf* (Oreskovic, 1976; Garton, 1986; Woods, 1996; Smashey, 1997; Wensch, 2005) three studies of *The Andrée Expedition* (Paxson, 1997; Blackburn, 2005; Lassetter, 2008), three documents focusing on Casa Guidi (Meredith, 1987; Rowe, 1996; Ray, 2002), two examining *Six Elizabethan Songs* (Stevens, 1994; Hwang, 1999) and one each studying *Songs About*

²⁴ McGaghie, 14.

Spring (Salter, 2009), *To Be Sung Upon the Water* (Sabatino, 1980) and *Miss Manners on Music* (Qualls, 2002). Two additional dissertations offer studies of several song cycles by the composer (Sigal, 1983; Yang, 2001). Finally, several of Argento's solo vocal compositions are included as part of dissertations researching broader topics in vocal music, including papers by Thomas Gregg (1989), Nedra Cobb (1992) and Julia Graddy (1995). The vast majority of scholarly research in regard to Argento's choral and solo vocal works includes discussion, sometimes referential and in some instances very specific, of the unique relationships between text and music.

There are also several research papers examining the composer's operas and monodramas, some focusing on specific works (Brewer, 1981; Swales, 1983; Stevens, 1997; Dowell, 1999; Savage-Day, 2001; Mott, 2011) and others including Argento's operas in broader studies (Saya, 1989; Kinney, 1990; Larson, 1996; Moss, 1998; Ratner, 2005).

Several articles have been published as well, most of which are reviews of performances and recordings, biographical accounts, or interviews with the composer. Argento has written several helpful articles on a variety of subjects pertaining to his output, including "Contemporary American Opera: A Composer's Viewpoint" (as published in *The Opera Journal*, 1973), "The Composer and the Singer" (as published in *The NATS Bulletin*, May 1977), his address to the National Association of Teacher's of Singing Conference, "The Matter of Text" (as published in *The NATS Journal*, March/April 1987) and "A Contemporary Composer and Sacred Music" (as published in *The American Organist*, December 1992). Philip Brunelle conducted an interview with the composer (as published in *The American Organist*, May 1988) entitled "Dominick Argento and His Music for Chorus." Dianne Vars's three-part series, "Dominick Argento, AGO Composer of the Year, The Sacred Music" (as published in *The American Organist*) complements her dissertation on Argento's choral music up to 1991. Most recently, Argento wrote *Catalogue Raisonné as Memoire: A Composer's Life*, an annotated catalogue of his works from his early years through 2003. All of the preceding sources have been included as part of the bibliography featured at the end of this document, appearing in Appendix A – Bibliography.

IV. Significance of the Study

In his dissertation, Michael McGaghie focuses on the influence of Thornton Wilder, particularly in regard to Argento's selection of texts for his choral works from 1994 to 2009. He also discusses Argento's use of recurring musical devices in these late choral works. As one of several aspects of his lengthy document, McGaghie examines "many of Argento's regular sonorities and" describes "their consistent symbolic usage in conjunction with certain moods of textual themes."²⁵ My research will focus on textual-musical relationships in three of these later choral works, and I will consider many of the

²⁵ McGaghie, 192.

details presented by McGaghie throughout the course of my document. The works featured for discussion in this document are as follows:

Walden Pond

Cycle for Chorus (SATB), three Violoncellos, and Harp;
Excerpts from *Walden* by Henry David Thoreau; 1996.

The Vision

Motet for Mixed Chorus and String Quartet;
Excerpts from the Paradiso section of Dante Alighieri's *The Divine Comedy*; 1999.

Sonnet No. LXIV (In memoriam 9/11/01)

Motet for Unaccompanied Chorus;
Poetry by William Shakespeare; 2001.

V. Statement of Thesis

From the outset, one can assume that there will be qualitative relationships between the music and words in any vocal composition. By examining aspects of Argento's background, compositional philosophy, compositional process and musical style we have observed consistencies and preferences that provide entry points towards closer study of his individual works. While common themes emanate from the different aspects of his oeuvre, each piece must be considered individually, in essentially the same way that he approaches each individual text selected for a composition. We have also observed that Argento's explanations of his compositional process are often limited. Here, and in many other instances, it seems he avoids useful discussion of certain aspects of his music, in particular his harmonic language, claiming at one point that "the manner in a composition has importance, to me, only in so far as it clarifies, communicates or enhances the matter of the composition."²⁶ One fact is clear: Argento sees the text as paramount, and his role as a composer is to interpret its meaning and subtext.

In the early stages of my analysis of *Walden Pond*, I sent several questions by email to Dale Warland, who commissioned the work. As part of this exchange, I asked him to talk about his perception of textual-musical relationships in Argento's choral works, commenting specifically on the interdependence between the two languages in bringing of his works to life. Warland's response was incredibly illuminating:

²⁶ Stevens, 19.

I do not see two languages in Argento's music. Nor do I think that there is any great mystery in his fundamental composition process. It's really quite simple. Mr. Argento figures out what the text means and then finds his own musical equivalent.²⁷

For the remainder of this document, I plan to examine text and music in three choral works, *Shakespeare Sonnet #64 (In memoriam 9/11/01)*, *The Vision*, and *Walden Pond*, exploring the musical elements of form, melody and harmony in order to better understand how Argento's different approaches to the "matter" of text in each piece are reflected in the "manner" of his compositional solutions.

VI. Proposed Approach

In analyzing the three choral works featured in this dissertation, I will start by presenting details surrounding the historical background for each. Next, I will study the text and all essential details surrounding it, including background information, the author and issues intrinsic to each written work. I will then examine Argento's approach to the text, prior to beginning composition.

Following this textual examination I will focus on Argento's music, highlighting the language of pitch, through exploration of his melodic and harmonic language. I will also discuss the composer's approach to form, in particular as it relates to these parameters of pitch. Argento's approach to meter and rhythm in these three works is consistent with his oeuvre. As a result, I will discuss these parameters only in specific instances when the composer departs his preferred characteristics as outlined in my summary of his musical style, or again in conjunction with discussion of Argento's language of pitch. All analysis and related discussion will serve to illuminate the textual-musical relationships inherent in each work, and to show how all the musical materials that constitute each selection are reconciled through their relationships to the selected texts.

In addition, I have conducted several interviews, both in person and via email, with the individuals closely associated with these three specific works. I met with Dominick Argento, and asked him questions regarding his compositional process, approach to and selection of textual material, and these specific works. I also contacted three individuals involved in the commission of the works: Philip Brunelle, director of VocalEssence and coordinator of the Sixth World Symposium on Choral Music, the event for which *Sonnet No. LXIV (In memoriam 9/11/01)* was commissioned; Elizabeth Patterson, director of Gloriæ Dei Cantores, the ensemble which commissioned *The Vision*; and Dale Warland, director of the Dale Warland Singers, which commissioned *Walden Pond*. I have included many of their responses throughout the document, and each interview in complete form in the appendixes found at its conclusion.

²⁷ Dale Warland, interview by the author, conducted by email. The complete interview appears at the end of this document as Appendix C.

CHAPTER TWO

*Walden Pond: Historical Background and Text*²⁸

I. Historical Background

Dominick Argento's *Walden Pond*, commissioned by the Dale Warland Singers, was premiered on October 26, 1996, in Ted Mann Auditorium, at the University of Minnesota, Minneapolis.²⁹ As indicated by an inscription at the beginning of the score, it "was also commissioned in part by the Barlow Endowment for Music Composition at Brigham Young University."³⁰ The work is a five-movement cycle of nocturnes and barcaroles for mixed chorus, three violoncellos and harp. The text consists of excerpts from Henry David Thoreau's *Walden*.

Argento discussed the work in his *Catalogue Raisonné as Memoire*, and its place within his oeuvre:

For some reason, bodies of water - rivers, lakes, seas - hold a great fascination for me. Among the various titles in this catalogue are *Jonah and the Whale*, *A Water Bird Talk*, *To Be Sung Upon the Water*, and *The Voyage of Edgar Allen Poe*. Even where no hint of some aquatic orientation is in the title of the work, the action is frequently located near or on a body of water: *The Aspern Papers* occurs on the banks of Lake Como; *Casanova's Homecoming* is set in Venice; *Colonel Jonathan the Saint* takes place on Maryland's Eastern Shore; even *The Andrée Expedition* attempts to traverse the frozen Arctic...

Of all these compositions, *Walden Pond* would be the one work most unabashedly related to this preoccupation, using it not merely as a circumstance of colorful backdrop, but focusing directly on a body of water itself. And that may explain why I prefer *Walden* to all my other larger choral pieces, as do some of my friends.³¹

In the same source he talked about setting *Walden Pond* for mixed chorus, three violoncellos and harp:

What pleases me most about the work is the idyll-like savor it has. Naturally much of it is due to Thoreau's beautiful text, which I edited freely and extensively in order to obtain the specific images I wanted. But a good part of the ambience of the piece is due to the instrumentation: the harp lends a properly watery, rippling tone while the three celli add a sense of warmth, darkness, and depth.³²

²⁸ Some of the research presented in this chapter is also featured in Michael McGaghie's "Macaronic things: Thornton Wilder and the Late Choral Music of Dominick Argento" (D.M.A. diss., Boston University, 2010). While our approaches vary slightly, I have credited McGaghie throughout in instances when there is significant overlap, or when he has expressed ideas in a manner with which I concur. Other shared details are included merely as means to contextualize ensuing discussion.

²⁹ Argento, *Catalogue Raisonné*, 170.

³⁰ Dominick Argento, *Walden Pond: Nocturnes and Barcaroles for Mixed Chorus, three Violoncellos and Harp*, (New York: Boosey & Hawkes, 1996), vi.

³¹ Argento, *Catalogue Raisonné*, 170-171.

³² Argento, *Catalogue Raisonné*, 171.

II. The Text

A. Henry David Thoreau's *Walden*

Henry David Thoreau (1817-62) was born in Concord, Massachusetts, and spent his early days exploring the surrounding woods.³³ Following his graduation from Harvard in 1837, he met an influential figure, Ralph Waldo Emerson.³⁴ Emerson was a mentor to Thoreau, but helped him to further his career through a most curious means:

...in September of 1844, Emerson bought a piece of land on the shores of Walden Pond, and it was not long before Thoreau was making plans to take up residence there. The move to Walden Pond would, to a considerable extent, free Thoreau from his immediate need to earn a living and would thus enable him to produce the most ambitious works of his career.³⁵

On July 4, 1845, Henry David Thoreau began living at Walden Pond.³⁶ As a result of his experiences in the woods from this day to September 6, 1847, Thoreau wrote his second and most popular book, through which he was made known to the world.³⁷

B. Argento's Treatment of Text

1. Selection of Textual Excerpts

Argento's decision to use excerpts of *Walden* for this work is unique to his oeuvre, as it is the first instance wherein he chose to set prose in a choral work. In his operatic and solo vocal works, however, prose has long been a welcomed guest. Curious about the initial stages of the process, I asked Argento how he went about selecting and ordering the portions of text. In response, he said:

Well, you know, I don't remember the procedure. I know first of all, *Walden* itself was too long. And so I thought I would confine it to parts about the lake, the pond itself, which is why it's *Walden Pond*...I just wanted to find four or five different attitudes toward the lake itself.³⁸

³³ Robert L. Gale, *Barron's Simplified Approach to Thoreau's Walden*, (Woodbury, NY: Barron's Education Series, Inc., 1965), 1.

³⁴ James D. Hart, *The Oxford Companion to American Literature, Fifth Edition* (New York: Oxford University Press, 1983), 756.

³⁵ Steven Fink, *Prophet in the Marketplace: Thoreau's Development as a Professional Writer* (Princeton: Princeton University Press, 1992), 129.

³⁶ Robert D. Richardson, Jr., *Henry Thoreau: A Life of the Mind* (Berkeley, Los Angeles and London: University of California Press, 1986), 152.

³⁷ F. B. Sanborn, *Henry David Thoreau* (Boston: Houghton, Mifflin and Company, 1882), 201.

³⁸ Dominick Argento, interview by the author, Oklahoma City National Memorial, Oklahoma City, Oklahoma, March 6, 2009. The complete interview appears at the end of this document as Appendix C.

Argento chose all excerpts from the ninth chapter, entitled “The Ponds.” Though this portion of Thoreau’s work concentrates on all of the ponds in the Walden woods, Argento utilized excerpts to depict the main body of water, Walden Pond. Argento excerpted this chapter, taking what he liked best and fashioning it into the text he desired. (See Appendix G: Original Text from Thoreau’s *Walden*, “The Ponds.” This appendix consists of this chapter in its entirety, wherein those passages selected by Argento are shown in boldface type.)³⁹

Through referencing the aforementioned appendix, one sees exactly the material Argento selected to work with from throughout the chapter. Following are these excerpts, numbered and listed in the order that they appear in Thoreau’s original chapter:

Figure 2.1
Table: Argento’s Textual Excerpts from “The Ponds”

[1]	There was one older man, an excellent fisher;
[2]	once in a while we sat together on the pond, he at one end of the boat, and I at the other; but not many words passed between us, for he had grown deaf in his later years, but he occasionally hummed a psalm, which harmonized well enough with my philosophy. Our intercourse was thus altogether one of unbroken harmony, far more pleasing to remember than if it had been carried on by speech.
[3]	In warm evenings I frequently sat in the boat playing the flute, and saw the perch, which I seem to have charmed, hovering around me, and the moon traveling over the ribbed bottom, which was strewn with the wrecks of the forest.
[4]	Sometimes,
[5]	I
[6]	spent the hours of midnight fishing from a boat
[7]	serenaded by owls and foxes, and hearing, from time to time, the creaking note of some unknown bird close at hand.
[8]	anchored in forty feet of water
[9]	and communicating by a long flaxen line with mysterious nocturnal fishes,
[10]	It is a clear and deep green well, half a mile long;
[11]	a perennial spring in the midst of pine and oak woods.
[12]	this water is of such crystalline purity that the body of the bather appears of an alabaster whiteness,
[13]	which, as the limbs are magnified and distorted,
[14]	produces a monstrous effect, making fit studies for Michael Angelo.
[15]	Successive nations perchance have drunk at, admired, and fathomed it, and passed away, and still its water is green and pellucid as ever.
[16]	Perhaps on that spring morning when Adam and Eve were driven out of Eden Walden Pond was already in existence, and even then breaking up in a gentle spring rain
[17]	and covered with
[18]	ducks and geese, which had not heard of the fall.
[19]	Even then it had
[20]	clarified its waters and colored them of the hue they now wear, and obtained a patent of Heaven to be the only Walden Pond in the world.
[21]	Who knows in how many unremembered nations’ literatures this has been the Castalian Fountain? or what nymphs presided over it in the Golden Age?

³⁹ Henry David Thoreau, “The Ponds,” *Walden; And, Resistance to Civil Government: Authoritative Texts, Thoreau’s Journal, Reviews, and Essays in Criticism*, 2nd edition, ed. William John Rossi (New York: W.W. Norton, 1992), 116-134.

(Figure 2.1, cont.)

[22] There are few traces of man's hand to be seen.
[23] The water laves the shore as it did a thousand years ago.
[24] It is earth's eye; looking into which the beholder measures the depth of his own nature;
[25] It may be that in the distance a fish describes an arc of three or four feet in the air, and there is one bright flash where it emerges, and another where it strikes the water.
[26] Or here and there,
[27] a pickerel or shiner picks an insect from this smooth surface;
[28] it is wonderful with what elaborateness this simple fact is advertised--this piscine murder will out--
[29] It is a soothing employment
[30] to sit on a stump, on
[31] a height
[32] over-looking the pond, and study the dimpling circles
[33] incessantly inscribed on its
[34] surface amid the reflected skies and trees.
[35] Then the trembling circles seek the shore and all is smooth again.
[36] reported in circling dimples, in lines of beauty,
[37] the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its breast.
[38] Nothing so fair, so pure
[39] lies on the surface of the earth.
[40] Sky water.
[41] it is a mirror which no stone can crack, whose quicksilver will never wear off;
[42] a mirror
[43] which retains no breath that is breathed on it, but sends its own to float as clouds high above its surface, and be reflected on its bosom still.
[44] One November afternoon,
[45] the pond was remarkably smooth, so that it was difficult to distinguish its surface.
[46] I was surprised to find myself surrounded by myriads of small,
[47] perch.
[48] bronze color
[49] In such transparent
[50] water, reflecting the clouds, I seemed to be floating through the air as in a balloon, and their swimming impressed me as a kind of flight or hovering, as if they were birds passing just beneath my level,
[51] their fins, like sails, set all around them.
[52] but I remember, I remember...
[53] I remember when I first paddled a boat on Walden, it was completely surrounded by thick and lofty pine and oak woods, and in some of its coves grape-vines had run over the trees next the water and formed bowers under which a boat could pass.
[54] I have spent many an hour
[55] floating over its surface as the zephyr willed,
[56] lying on my back across the seats,
[57] in a summer fore-noon,
[58] dreaming awake.
[59] Since I left those shores the wood-choppers have laid them waste,
[60] And though the woodchoppers have laid bare first this shore and then that,
[61] it struck me again tonight,
[62] --Why, here is Walden, the same woodland lake that I discovered so many years ago; where a forest was cut down last winter another is springing up
[63] as lustily as ever; the same thought is welling up to its surface that was then; it is the same liquid joy and happiness to itself and its Maker.
[64] He rounded this water with his hand, deepened and clarified it in his thought.
[65] I see by its face that it is visited by the same reflection; and I can almost say, Walden, is it you?
[66] Great crystals on the surface of the earth.
[67] Lakes of Li

2. Reordered Excerpts of Text

In reordering these excerpts, Argento took care to divide the text into five separate sections, each, as he stated in an earlier quote, a different attitude toward the pond. Each section constitutes a separate movement in the finished work, titled as follows: “The Pond,” “Angling,” “Observing,” “Extolling,” and “Walden Revisited.” The following table shows the same lines of text, presented as Argento orders them for the final text, including the title for each movement. This table retains the numeric labels used in Figure 2.1, reflecting Thoreau’s original order. Argento’s additions have been indicated in parenthesis, and his omissions have been indicated in brackets.

Figure 2.2
Table: Argento’s Reordered Textual Excerpts from “The Ponds”

I. The Pond	
[38]	Nothing so fair, so pure
[39]	lies on the surface of the earth.
[10]	It is a clear and deep green well, half a mile long;
[11]	a perennial spring in the midst of pine and oak woods(.)
[24]	It is earth’s eye; looking into which the beholder measures the depth of his own nature;
[41]	it is a mirror which no stone can crack, whose quicksilver will never wear off(;
[42]	a mirror
[43]	which retains no breath that is breathed on it, but sends its own to float as clouds high above its surface, and be reflected on its bosom still.
[22]	There are few traces of man’s hand to be seen.
[23]	The water laves the shore as it did a thousand years ago.
[12]	this water is of such crystalline purity that the body of the bather appears of an alabaster whiteness,
[13]	which, as the limbs are magnified and distorted,
[14]	produces a monstrous effect, making fit studies for Michael(a)ngelo.
[38’]	So pure, so fair.
II. Angling	
[3]	In warm evenings I frequently sat in the boat playing the flute, and saw the perch, which I seem to have charmed, hovering around me, and the moon traveling over the ribbed bottom, which was strewn with the wrecks of the forest.
[4]	Sometimes,
[5]	I
[6]	spent the hours of midnight fishing from a boat
[8]	anchored in forty feet of water
[9]	and communicating by a long flaxen line with mysterious nocturnal fishes(.
[7]	serenaded by owls and foxes, and hearing, from time to time, the creaking note of some unknown bird close at hand.
[1]	There was one older man, an excellent fisher;
[2]	once in a while we sat together on the pond, he at one end of the boat, and I at the other; but not many words passed between us, for he had grown deaf in his later years, but he occasionally hummed a psalm, which harmonized well enough with my philosophy. Our intercourse was thus altogether one of unbroken harmony, far more pleasing to remember than if it had been carried on by speech.
III. Observing	
[29]	It is a soothing employment
[30]	to sit on a stump(,) on
[31]	a height

(Figure 2.2, cont.)

[32] over-looking the pond, and study the dimpling circles
[33] incessantly inscribed on its
[34] surface amid the reflected skies and trees.
[25] It may be that in the distance a fish describes an arc of three or four feet in the air, and there is one bright
flash where it emerges, and another where it strikes the water(;
[26] Or here and there,
[27] a pickerel or shiner picks an insect from this smooth surface(.)
[28] it is wonderful with what elaborateness this simple fact is advertised--this piscine murder will out--
[36] reported in circling dimples, in lines of beauty,
[37] the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its breast.
[35] (Then) the trembling circles seek the shore and all is smooth again.
[44] One November afternoon,
[45] the pond was remarkably smooth, so that it was difficult to distinguish its surface.
[46] I was surprised to find myself surrounded by myriads of small(.)
[48] bronze(-)color(ed)
[47] perch(.)
[49] In such (translucent)
[50] water, reflecting the clouds, I seemed to be floating through the air as in a balloon, and their swimming
impressed me as a kind of flight or hovering, as if they were birds passing just beneath my level(.)
[51] their fins, like sails, set all around them.

IV. Extolling

[40] Sky water.
[67] Lake[s] of Light.
[66] Great crystal[s] on the surface of the earth.
[15] Successive nations perchance have drank at, admired, and fathomed it, and passed away, and still its water
is green and pellucid as ever.
[21] Who knows in how many unremembered nations' literature[s] this has been the Castalion Fountain? or
what nymphs presided over it in the Golden Age?
[16] Perhaps on that spring morning when Adam and Eve were driven out of Eden Walden Pond was already in
existence, and even then breaking up in a gentle spring rain
[17] and covered with
[18] ducks and geese, which had not heard of the fall.
[19] Even then it had
[20] clarified its waters and colored them of the hue they now wear, and obtained a patent of Heaven to be the
only Walden Pond in the world(.)

V. Walden Revisited

[59] Since I left those shores the wood-choppers have laid them waste,
[52] (but) I remember, I remember...
[53] (I remember) when I first paddled a boat on Walden, it was completely surrounded by thick and lofty pine
and oak woods, and in some of its coves grape-vines had run over the trees next the water and formed
bowers under which a boat could pass.
[54] I have spent many an hour
[55] floating over its surface as the zephyr willed,
[57] in a summer fore-noon,
[56] lying on my back across the seats,
[58] dreaming awake. (Dreaming.)
[60] (And) though the woodchoppers have laid bare first this shore and then that,
[61] it struck me again tonight,
[62] --Why, here is Walden, the same woodland lake that I discovered so many years ago; where a forest was
cut down last winter another is springing up
[63] as lustily as ever; the same thought is welling up to its surface that was then; it is the same liquid joy and
happiness to itself and its Maker.

(Figure 2.2, cont.)

- [64] He rounded this water with his hand, deepened and clarified it in his thought.
[65] I see by its face that it is visited by the same reflection; and I can almost say, Walden, is it you?

C. Synopsis and Similarities Between the Texts for the Different Movements

In his dissertation, Michael McGaghie discusses Argento's treatment of Thoreau's work in great detail, citing many examples of how Argento's adjustments redefine the text. At one point, he offers the following comment, which serves as a basis for understanding his discussion:

...Argento substantially alters Thoreau's focus. This occurs to the point that the narrator of Argento's *Walden Pond* cannot be said to be the same as the narrator of Thoreau's *Walden*.⁴⁰

Argento's texts for the first and third movements focus primarily on the pond. The narrator's presence is important only as an observer. In the first, "The Pond," most of the text describes the pond, featuring figurative and metaphoric language, written in a rich and awestruck tone. Man's presence is incidental, with "few traces" of his "hand to be seen." In the two other instances where man is mentioned, he is considered only in direct relation to the pond, either using it to measure "the depth of his own nature," or seen literally through the pond, as he bathes within it.

In the third movement, "Observing," the majority of the text describes how the activity of insects and fish influences the state of the pond's surface. The language for these portions is vividly descriptive and occasionally figurative. The narrator is again present simply as an observer.

The texts for the second and fourth movements focus much more on man's presence at the pond. In the second, "Angling," the text features the narrator, first alone and later accompanied by a friend. The two men are more active in this portion of text, often depicted as figurative leaders, in control of and manipulating their surroundings. Another recurring theme in the movement is one of communication, and the varied forms it takes between the narrator, his companion and the fish and other animals present at the pond. Throughout, the pond and its inhabitants are seen in relation to the men, except for one phrase depicting "the moon travelling over the ribbed bottom, which was strewn by the wrecks of the forest."

The text for the fourth movement, "Extolling," also focuses primarily on man's presence at the pond, represented by the pond's constancy in the face of "successive nations" and generations of peoples throughout history, going back to Adam and Eve as its first possible witnesses. In describing the pond itself, the praising figurative language reaches new metaphoric heights, beginning with the phrases "Sky water," "Lake of Light" and "Great crystal on the surface of the earth."

⁴⁰ McGaghie, 110.

The fifth and final movement, "Walden Revisited," considers the pond from three different perspectives. First, the narrator briefly describes what happened in the years following his stay at the pond, when wood-choppers came to the shores and "laid them waste." Second, he remembers the pond before it had been affected in this way by man, lush and overgrown. Finally, he realizes that despite this devastation, the pond continually regenerates through its growth. He attributes this to the presence of its "Maker," who "rounded this water with his hand, deepened and clarified it in his thought."

CHAPTER THREE

Walden Pond, movement 1. “The Ponds”

I. Form in “The Ponds”

Argento structures the first movement by beginning with an introduction, which leads to rounded-binary form. The following table gives a simplified outline of this formal structure, providing the sections, measure numbers and textual passages which comprise each:

Figure 3.1
Table: Form for *Walden Pond*, movement 1: “The Ponds”

Introduction	A	B	A'
mm. 1-11 (11) Nothing so fair, so pure, lies on the surface of the earth.	mm. 12-27 (16) It is a clear and deep green well, half a mile long; a perennial spring in the midst of pine and oak woods. It is earth’s eye; looking into which the beholder measures the depth of his own nature;	mm. 28-47 (20) It is a mirror which no stone can crack, whose quicksilver will never wear off; a mirror which retains no breath that is breathed on it, but sends its own to float as clouds high above its surface, and be reflected on its bosom still.	mm. 48-67 (20) There are few traces of man’s hand to be seen. The water laves the shore as it did a thousand years ago. The water is of such crystalline purity that the body of a bather appears of an alabaster whiteness, which as the limbs are magnified and distorted, produces a monstrous effect making fit studies for Michelangelo. So pure, so fair.

A. Introduction

Argento begins the first movement with an eleven measure introduction, featuring first unaccompanied chorus and adding the harp and three violoncellos in measure nine. This introduction can be seen in the following musical example:

Figure 3.2
Musical Example: Chorus, Harp and Violoncellos, mm. 1-10*
**Harp and violoncellos tacet until measure 9.*

Tranquillo assai (♩ = ca. 44)

pp

Noth - ing so fair, so pure lies on the

pp

Noth - ing so fair, so pure lies on the

pp

Noth - ing so fair, so pure lies on the

pp

Noth - ing so fair, so pure lies on the

(Figure 3.2, cont.)

The image displays a musical score for the song "Walden Pond" by Dominick Argento. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The lyrics "sur - face of the earth." are written below each vocal staff. The piano accompaniment is written in bass clef. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The piano part includes a *pizz.* (pizzicato) marking. The score is divided into two systems, with the first system containing the vocal parts and the second system containing the piano accompaniment.

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While initial examination of this passage exhibits no immediate evidence of textual-musical relationships, it does provide a window through which one can begin to consider Argento's harmonic language in the movement and work as a whole. In this introduction, he employs two different constructed sonorities, varieties of tertian harmonies and other chords which result from combinations of these two approaches. More specific discussion of this language will be featured later in this chapter.

Argento establishes much of the formal design for the remainder of the movement by repeating musical ideas of differing lengths, seen in three specific approaches. First, he repeats two short motifs which appear at the opening and closing of the introduction, and develops these gestures slightly over the course of the movement. Second, he repeats the closing portion of the introduction, measures eight through eleven, as a recurring cadential refrain which subsequently serves as the closing of several formal sections. Finally, Argento repeats more substantial portions of music, using these as basis for new vocal

material, both pairing the new with the old, and placing it between repeated passages to create form through use of contrasting material.

B. Use of Recurring Motifs

Argento introduces two important motifs at the beginning and end of the introduction, which recur throughout the remainder of the movement. The first, W1, consists of the gesture presented by the chorus in measures one and two, where they declaim the text “Nothing so fair”:

Figure 3.3
Musical Example: Chorus, Motif W1, mm. 1-2

Tranquillo assai (♩ = ca. 44)

pp

Noth - ing so fair, _____

pp

Noth - ing so fair, _____

pp

Noth - ing so fair, _____

pp

Noth - ing so fair, _____

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The second, motif W2, consists of the material presented by the harp and three violoncellos in measures nine and ten, which features triadic arpeggios, suspension and resolution:

Figure 3.4
Musical Example: Harp and Violoncellos, Motif W2, mm. 9-10

pp

pp

pizz.

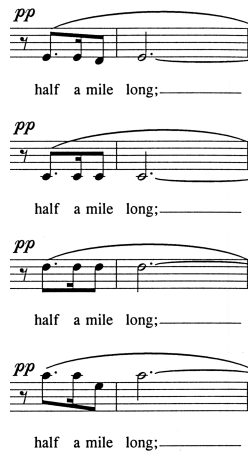
pp

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1. Motif W1

Argento's repetition of motif W1 contributes to the movement's unification and formal organization. In measure 14, Argento repeats W1 for the first time, setting the text "half a mile long":

Figure 3.5
Musical Example: Chorus mm. 14-15



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In this instance, W1 appears unaltered, simply setting a new phrase of text. In measures 21 to 22, Argento repeats a second version of W1 in the harp, centered in B-flat major, and altered by slight extension:

Figure 3.6
Musical Example: Harp and Violoncellos, mm. 21-22



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In measure 26, Argento repeats W1 in the chorus, setting the text “measures the depth of his own nature,” beginning with a sonority comprised of the pitches B, C-sharp and D-sharp. This version is also slightly extended, as Argento repeats each of the sonorities comprising the gesture:

Figure 3.7
Musical Example: Chorus, mm. 26-27

mea - sures the depth of his own na - ture; _____

mea - sures the depth of his own na - ture; _____

mea - sures the depth of his own na - ture; _____

mea - sures the depth of his own na - ture; _____

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In measure 42, Argento employs the motif in the midst of the textual phrase “and be reflected on its bosom,” returning to the original tonal center of C:

Figure 3.8
Musical Example: Chorus, mm. 41-43

and be re - flect - ed on its bo - som _____

and be re - flect - ed on its bo - som _____

and be re - flect - ed on its bo - som _____

and be re - flect - ed on its bo - som _____

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In this passage, Argento repeats additional material first featured in measures three and four of the introduction, setting the word “bosom” with the two sonorities originally associated with “so pure.” In measure 62, Argento repeats motif W1 for the last time in the movement, setting the last three syllables of the name “Michelangelo,” which he approaches through a unison melody at the octave:

Figure 3.9
Musical Example: Chorus, mm. 61-62

The musical score for measures 61-62 of the chorus is presented in four staves. Each staff contains a melodic line with lyrics underneath. The lyrics are: "mak - ing fit stud - ies for Mi - chel - an - ge - lo. So". The music is in 9/8 time. Performance markings include "decresc. e rit." (decrease and ritardando) at the beginning of each staff, a triplet of eighth notes in the middle of each staff, and dynamic markings of *p* (piano) and *pp* (pianissimo) at the end of each staff. The melody is a unison melody at the octave.

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1. Motif W2

Argento utilizes motif W2, the instrumental material featured in the last two measures of the introduction, as underpinning for the majority of the ensuing section of the movement, the first A section in the rounded-binary form. During the second sonority of this gesture, D major, Argento features melodic leaps in the first violoncello, from D downward to E and then back up to C, the seventh of the chord. He employs similar melodic movement for the following sonority, retaining the C from the previous, leaping downward to a D and upward to a B. Despite this downward leap a 4-3 suspension is clearly audible. Following their entrance at the close of the introduction, Argento continues to employ harp and cello in the manner of motif W2, accompanying the chorus:

Figure 3.10
Musical Example: Harp and Violoncellos, mm. 12-15 with anacrusis

1

mp *p quasi eco* *pp* *pp (eco) F#4*

mp *pizz.* *arco* *pp*

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This iteration of W2 features a new V-I harmonic progression from G major to C major, as Argento repeats each chord, respectively featuring 4-3 and 9-8 suspensions. Later, in measures 17 through 20, Argento continues to develop similar material in the harp and violoncellos, still underpinning the chorus:

Figure 3.11
Musical Example: Harp and Violoncellos, mm. 17-20, with anacrusis

mp *mf* *Bb* *mf*

mp *mf* *pp*

arco *mp* *mf* *pp*

arco *mp* *mf* *pp*

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In this passage, the instruments outline a harmonic progression of G major (heard twice, each with a 4-3 suspension), F major, and finally B half-diminished seventh chord in first inversion. In measures 23 through 25, harp and violoncellos resume in the style of W2, as Argento employs seemingly new and more adventurous harmonic language.

Figure 3.12
Musical Example: Harp and Violoncellos, mm. 23-25, with anacrusis
a tempo

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He begins with a C-sharp major triad in first inversion, and then presents two different sonorities in the violoncellos: A-E-sharp-B in measure 24, and a cluster comprised of the successive pitches E-sharp, D-sharp, C-sharp, B, A-sharp, presented in different registers. These sonorities relate to several of those

constructed as part of the introduction. In measure 24, the pitches outline an altered version of the circle of fifths, wherein the presence of E-sharp disturbs their formerly perfect qualities. This relates loosely to the second sonority of motif W1, and also to that coloring the first syllable of the word “surface” in measure six. The harmony heard in measure 25 relates to the opening sonority of motif W1, constructed of reordered scalar pitches.

C. Use of a Cadential Refrain

Argento brings the introduction to a close with a cadential figure in measures eight through eleven. The chorus sings the word “earth,” outlining three tertian harmonies, a progression featuring the chords B minor, D dominant seventh and G major, which is supported by the harp and three violoncellos:

Figure 3.13
Musical Example: Chorus, Harp and Violoncellos, mm. 8-10

The musical score for measures 8-10 of 'Walden Pond' is presented. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Harp and Violoncellos). The vocal parts sing the word 'earth.' in measures 8, 9, and 10. The piano accompaniment features a cadential figure in measures 8-10, with dynamics marked *pp* and *pizz*.

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Argento repeats this four measure figure twice more, functioning in all three instances as closing material for the section of form which immediately precedes it. The first repetition appears in measures 41 through 47:

Figure 3.14
Musical Example: Chorus, Harp and Violoncellos, mm. 44-47

Tempo I (♩ = ca. 44) rit.

still. _____

still. _____

still. _____

still. _____

Tempo I (♩ = ca. 44) rit.

p

arco *pp* *cant.* *p*

arco *pp*

arco *pp*

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This version varies slightly from the original. The celli enter a bar sooner, doubling all three sonorities presented by the chorus which sings the word “still,” while the harp alone presents the successive eighth note movement, outlining 4-3 suspensions for the D and G major sonorities. This material functions in the same way it did in the introduction, in this case drawing the B section to a close. The second repetition of this material occurs in measures 63 through 67:

Figure 3.15
Musical Example: Chorus, Harp and Violoncellos, mm. 63-67

Tempo I
sotto voce

pure, so fair. _____

pure, so fair. _____

pure, so fair. _____

pure, so fair. _____

Tempo I

p *dim.* *pp*

pp *n*

pp *n*

pp *n*

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Argento alters this version in two minor ways. First, chorus enters unaccompanied for the first B minor sonority as they did in the introduction, intoning the words “pure, so fair.” Second, the gesture is extended by one measure, as chorus and harp continue to sustain the G major chord. Harp and violoncellos are added for the second sonority, D major, functioning as they did in the first repetition of this music. Repetition in this instance again functions as a cadence, announcing the completion of the repeated A’ section and the movement as a whole.

D. Repetition of More Substantial Passages of Music

In measures 48 through 56, Argento repeats more substantial passages of music, originally heard in the A section, as basis for new choral material and an embellished version of the A section of the form. The original passage, which is first heard in measures 11 through 20, appears as follows:

Figure 3.16
Musical Example: Chorus, Harp and Violoncellos, mm. 11-20

The musical score for measures 11-20 consists of four vocal staves and two piano staves. The vocal parts (Soprano, Alto, Tenor, and Bass) all sing the same lyrics: "It is a clear and deep green well, half a mile long;". The vocal lines are marked with *mp* (mezzo-piano) and *pp* (pianissimo) dynamics. The piano accompaniment, for harp and violoncello, is divided into two systems. The first system (measures 11-14) features a melodic line in the right hand and a supporting line in the left hand, with dynamics *mp* and *pp*. The second system (measures 15-20) includes more complex textures with *pizz.* (pizzicato) and *arco* (arco) markings, and dynamics *mp* and *pp*. A *quasi eco* (quasi echo) effect is indicated in measure 16. The score is written in 8/8 time and includes a first ending bracket in measure 11.

(Figure 3.16, cont.)

— A pe-ren-ni-al spring in the midst of pine and oak woods. —

— A pe-ren-ni-al spring in the midst of pine and oak woods. —

— A pe-ren-ni-al spring in the midst of pine and oak woods. —

— A pe-ren-ni-al spring in the midst of pine and oak woods. —

pizz. *arco* *arco* *sub. pp*

mp *mp* *mf* *pp* *mf* *mp* *mf* *pp* *mf* *pp* *mf* *pp*

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Harp and cello reprise nearly all of this material in measures 48 through 56, re-orchestrated to include the music previously featured in the chorus. The first cello begins with a three-note anacrusis, repeating the choral melody from measures 11 through 14, which declaimed the text “It is a clear and deep green well”:

Figure 3.17
Musical Example: Harp and Violoncellos, mm. 48-50

5 **Meno mosso, in 6** (♩ = ca. 108)

mp *p* *cant.* *p* *en dehors* *mp* *p* *cresc.* *mp* *mp* *pizz.* *arco* *mp* *pizz.* *arco* *en dehors* *p* *mp* *pizz.* *p* *mp*

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The harp plays a condensed version the music originally featured in the harp and violoncellos. One slight difference is evident in this reprise: motif W1 paired with the text “half a mile long” in the former section is not featured in this repeat.

The instrumental forces continue in this manner in measure 52, as the second cello plays the choral melody paired with the text “a perennial spring in the midst of pine and oak woods” in measures 16 through 22, and the other instruments combine to recreate the supporting harmonies:

Figure 3.18
Musical Example: Harp and Violoncellos, mm. 51-56

The musical score for measures 51-56 is presented in two systems. The first system (measures 51-53) features the Harp (left hand) and Violoncellos (right hand). The Harp part begins with a half note G2, followed by a half note F#2, and then a half note E2. The Violoncello part begins with a half note G2, followed by a half note F#2, and then a half note E2. The score includes dynamic markings such as *cresc.*, *mp*, *pizz.*, *arco*, and *en dehors*. The second system (measures 54-56) continues the Harp and Violoncello parts. The Harp part begins with a half note G2, followed by a half note F#2, and then a half note E2. The Violoncello part begins with a half note G2, followed by a half note F#2, and then a half note E2. The score includes dynamic markings such as *cresc.*, *mf*, *sub. pp*, and *pp*.

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Argento follows this repeated portion with an unaccompanied choral passage which features new textual and musical material, and slightly extends the length of this repeated and varied section of the form.

In measures 60 through 62, Argento repeats material from measures 23 through 25. The original passage appears as follows:

Figure 3.19
Musical Example: Chorus, Harp and Violoncellos, mm. 23-25

The musical score for Figure 3.19 consists of four systems. The first three systems are vocal parts, and the fourth system is for harp and violoncellos.

Vocal Parts (Systems 1-3):

- System 1:** Features a vocal line starting with a *tratt.* (tratto) marking, followed by a *mf* (mezzo-forte) dynamic, and then a *mp* (mezzo-piano) dynamic. The tempo marking *a tempo* is also present. The lyrics are: "It is earth's eye; ——— look - ing in - to which the be -".
- System 2:** Continues the vocal line with the same dynamics and tempo markings. The lyrics are: "It is earth's eye; ——— look - ing in - to which the be -".
- System 3:** Continues the vocal line with the same dynamics and tempo markings. The lyrics are: "It is earth's eye; ——— look - ing in - to which the be -".

Harp and Violoncellos (System 4):

- System 4:** Features a harp part and a violoncello part. The harp part starts with a *pizz.* (pizzicato) marking and a *mp* dynamic. The violoncello part also has a *mp* dynamic. The tempo marking *a tempo* is also present.

(Figure 3.19, cont.)

The musical score consists of two systems. The first system has four staves: three vocal staves (soprano, alto, and tenor) and one bass staff. Each vocal staff contains a half note G4 (with a sharp sign) and a half note A4 (with a sharp sign), tied together with a slur. The lyrics "hold - er" are written below each vocal staff. The bass staff contains a half note G3 (with a sharp sign) and a half note A3 (with a sharp sign), tied together with a slur. The second system has three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff's treble clef part contains a whole rest. The grand staff's bass clef part contains a half note G2 (with a sharp sign) and a half note A2 (with a sharp sign), tied together with a slur. The single bass staff contains a half note G2 (with a sharp sign) and a half note A2 (with a sharp sign), tied together with a slur. The lyrics "hold - er" are written below the first system's staves. The second system's staves are marked with a piano (*p*) dynamic.

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Argento repeats this music in measures 60 through 62, beginning with the first cello, which features the melody formerly paired with the text “It is earth’s eye, looking into which,” while the other two celli present the music which accompanied this melody:

Figure 3.20
Musical Example: Violoncellos, mm. 60-62

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Argento's decision to repeat such substantial passages of musical material is influenced directly by the textual themes featured in the two corresponding sections of text. The similarities between the texts in these two passages are remarkable, and four particularly noteworthy correlations occur as a result of Argento's juxtaposition. First, the new music for "the water laves the shore" coincides with repetition of the music previously describing the "clear and deep green well." Second, music bearing the former text "a perennial spring" is coupled with new words that further describe it as one "of crystalline purity." Third, the music which depicted the text "pine and oak woods" is uniquely linked to a new textual phrase, "which, as the limbs are magnified." Finally, as the first cello reprises an unfinished version of the melody which initially declaimed the text "It is earth's eye, looking into which," the chorus observe the distorted human form in the pond, which they deem would make "fit studies for Michelangelo."

II. Melodic and Harmonic Text Painting

Throughout the movement, much of Argento's vocal material shows evidence of both melodic and harmonic text painting. Most often, this material is not text painting in a traditional sense, wherein the compositional approach is designed to paint the text through an obvious means, easily and immediately perceived by the listener. Rather, Argento's approaches in these instances exist as compositional

solutions which paint and parallel text, and can be most readily observed through analysis of their varying melodic and harmonic components.

The choral melodies featured in measures 11 through 16 and 17 through 22 demonstrate a more traditional approach to melodic text painting (see Figure 3.16). The chorus sings in octaves for two related phrases, “It is a clear and deep green well,” and “a perennial spring in the midst of pine and oak woods,” interrupted briefly by motif W1. The second phrase develops ideas presented by the first, and rises one octave in sustained rhythmic fashion, evoking the height of the trees.

The chorus continues in unison in measures 22 through 25, as Argento musically depicts a gradual descent from the treetops to look into the pond, “earth’s eye” (see Figure 3.19).

In measures 28 through 37, the text describes the pond as a mirror in a variety of descriptive, metaphoric ways. Argento interprets this central theme through several musical approaches, all involving some type of harmonic and or melodic text painting, the first of which appears in measures 28 through 33:

Figure 3.21
Musical Example: Chorus, Harp and First Violoncello, mm. 28-33

The musical example consists of six staves. The first four staves are for the Chorus, each with the lyrics "it is a" underneath. The music is marked *mf* and includes a "4:3" ratio. The fifth and sixth staves are for the Harp and First Violoncello, also marked *mf*.

(Figure 3.21, cont.)

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "mir-ror which no stone can crack, whose quick - sil - ver will nev - er wear off; a". The vocal parts exhibit mirroring, with the Soprano and Bass voices moving in contrary motion. The piano accompaniment features a bass line with a tritone interval (Bb to F#) and a chord progression from Bb to A#.

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This passage exhibits frequent and substantial “mirroring” of parts, represented primarily through contrary motion. Argento features this first between the soprano and bass voices, and then between upper and lower voices. This design is vaguely reminiscent of one portion of the introduction, the voice leading seen in measures three through five.

In the next phrase, Argento’s depiction of the pond as a mirror becomes more specific and complex:

Figure 3.22
Musical Example: Chorus, Harp and Violoncellos, mm. 34-37

Piu mosso (♩ = ca. 50)
poco a poco cresc.

mir - ror — which re - tains no breath that is breathed on it, — but sends its own — to

Piu mosso (♩ = ca. 50)

pizz. *mf* *f* *più f*

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Soprano and bass voices continue to mirror one another, beginning each of the first three measures with a shared unison pitch, which articulate an F-major triad. Argento's harmonic language in this passage features progressions of exclusively triadic harmonies wherein successive chords continually share two common tones. A reduction of harmonic progressions in these two phrases can be seen as: F major, A minor, C major and E minor. Framed by the contrary motion in the soprano and bass voices, the alto and tenor rise by thirds at the start of each measure, outlining the following minor and major thirds: A and C, C and E, E and G. This combined approach simultaneously paints two images featured in this phrase of

text, the pond as mirror, and the rising mist referred to as “breath.” Argento treats a portion of the ensuing phrase with similar harmonic language:

Figure 3.23
Musical Example: Chorus, mm. 38-40

4 *Piu largo* (♩ = ca. 46)

float as clouds high a-bove its sur-face, —

float as clouds high a-bove its sur-face, —

float as clouds high a-bove its sur-face, —

float as clouds high a-bove its sur-face, —

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In measures 49 through 51, Argento once again employs harmonies which share two common tones, B minor and G major, interpreting the reflection of the clouds on the pond’s surface.

In measures 48 through 56, Argento features each section of the chorus individually, composing a unique unison melody for each:

Figure 3.24
Musical Example: Chorus, mm. 48-56

5 *Meno mosso*, in 6 (♩ = ca. 108)

There are few tra-ces of man's hand to be seen. —

The wa-ter laves the shore as it did a thou-sand

(Figure 3.24, cont.)

The musical score is for a vocal ensemble and piano. It consists of two systems of staves. The first system has four staves: Soprano, Alto, Tenor, and Bass. The lyrics for the first system are: "The wa-ter is of such crys - tal-line years a - go." The second system has four staves: Soprano, Alto, Tenor, and Bass. The lyrics for the second system are: "pu - ri - ty which, as the which, as the which, as the ...that the bod-y of the bath-er— ap-pears of an al - a - bas-ter white-ness, — which, as the". The score includes dynamic markings such as *mp*, *p*, *cresc.*, and *mf*. The piano part features a prominent melodic line in the right hand and a more active line in the left hand.

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Some of the melodic material presented here by the chorus is more dissonant and angular than that which characterizes the majority of the movement, particularly those passages that focus on man's presence at the pond. In the first passage, presented by the altos, Argento uses the pitches G-sharp and C-sharp to begin measures 48 and 49 respectively, setting the words "There" and "man's" in dissonant fashion with the underlying G major harmony.

In this next section, Argento colors textual meaning by featuring considerable dissonance in all parameters (rhythmic, melodic and harmonic) when compared to the language that characterizes the movement as a whole. The resulting material, featuring unaccompanied chorus, significantly contrasts his previous language:

Figure 3.25
Musical Example: Chorus, mm. 57-62

6 Tempo II (♩ = ca. 50)

cresc. *f* *p* *mf* *rit.*

limbs are mag - ni - fied and dis - tort - ed, pro - du - ces a

cresc. *f* *p* *mf*

limbs are mag - ni - fied and dis - tort - ed, pro - du - ces a

cresc. *f* *p* *mf*

limbs are mag - ni - fied and dis - tort - ed, pro - du - ces a

cresc. *f* *p* *mf*

limbs are mag - ni - fied and dis - tort - ed, pro - du - ces a

Molto tratt., in 6 (♩ = ca. 82)

mp *decresc. e rit.* *p* *rit.* *pp*

mon - strous ef - fect mak - ing fit stud - ies for Mi - chel - an - ge - lo. So

mp *decresc. e rit.* *p* *pp*

mon - strous ef - fect mak - ing fit stud - ies for Mi - chel - an - ge - lo. So

mp *decresc. e rit.* *p* *pp*

mon - strous ef - fect mak - ing fit stud - ies for Mi - chel - an - ge - lo. So

mp *decresc. e rit.* *p* *pp*

mon - strous ef - fect mak - ing fit stud - ies for Mi - chel - an - ge - lo. So

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Argento sets the first four words in octaves, followed by several different dissonant harmonic constructions, which couple with the images presented by the textual passage, “which as the limbs are magnified and distorted produces a monstrous effect.” This dissonance is readily heard, one more perceptible example of text painting in this movement.

III. Harmonic Language in the First Movement

A. Harmonic Language in the Introduction

Just as the introduction served as a source for motifs W1 and W2, it also features the principle types of sonority Argento incorporates throughout the movement. These sonorities are illustrated in the following table, which provides each word (or syllable, shown in *italics*), the pitches utilized to set it, and the resulting type of sonority employed. Numbers in parenthesis indicate instances wherein Argento features more than one sonority for a word or syllable.

Figure 3.26
Table: Sonorities Employed in the Chorus, mm. 1-11

Word	[Pitches Utilized]	Type of Sonority
Nothing	[C-D-E]	Scalar
<i>Nothing</i>	[C-D-E]	Scalar
so	[C-G-D]	Fifth
fair	[C-D-E]	Scalar
so (1)	[C-D-E]	Scalar
so (2)	[D-F [#] -A [#] -C [#]]	Tertian, D augmented major seventh (en.)
pure	[D-F [#] -A [#] -C [#]]	Tertian, D augmented major seventh (en.)
lies	[D-F [#] -A [#] -C [#]]	Tertian, D augmented major seventh (en.)
on	[C-D-E]	Scalar
the	[D-F [#] -A [#] -C [#]]	Tertian, D augmented major seventh (en.)
<i>surface</i>	[D-A-E-B ^b]	Fifth (Perfect and Diminished)
<i>surface</i>	[G-B ^b -D-A]	Tertian, G minor ninth
of	[E-G-B ^b -D]	Tertian, E half diminished seventh
the	[F [#] -A-C-E]	Tertian, F [#] half diminished seventh
earth (1)	[B-D-F [#]]	Tertian, B minor
earth (2)	[D-F [#] -A-C]	Tertian, D dominant seventh
earth (3)	[G-B-D]	Tertian, G major

In measures one through three, he sets the first phrase of text, “nothing so fair,” oscillating between two constructed sonorities. The first consists of three successive pitches from a C major scale, C, D and E, and the second of three reordered pitches from the circle of fifths series, C, G and D. Later, in measure six, Argento employs another constructed harmony, directly related to the second sonority in measure one. The harmony for first syllable of the word “sur-face” is again based in the circle of fifths, this time including one diminished fifth as well, utilizing the pitches D, A, E and B-flat in inversion.

Beginning in measure seven, Argento departs use of constructed sonorities, and begins employing tertian harmonies, gradually leading to a more traditional, functional harmonic progression to draw the introduction to a close. His succession of harmonies for the textual phrase “of the earth” outlines the following progression: E half diminished seventh, F-sharp half diminished seventh, B minor, D dominant

seventh, and G major. Here, Argento's first employment of harp and three violoncellos reinforces and highlights what is essentially heard as an imperfect authentic cadence.

Argento's language in the intervening measures provides a harmonic transition, linking his use of constructed sonorities at the outset to the traditional tertian harmonies at its conclusion. In measures three and four, Argento introduces what appears to be a B-flat augmented chord with an added ninth, C-sharp. By respelling the B-flat in the chord as A-sharp, the chord can easily be considered a D augmented seventh chord.

Following in measure nine, he employs a G minor add nine chord in second inversion for the second syllable of the word "surface." The inclusion of a ninth in links this harmony to the scalar and fifth constructed sonorities that begin the movement. When the ninth is considered in reference to the root and third of the triad, scalar relationships emerge. When the ninth is considered in reference to the fifth of the triad, one finds additional fifth relationships. In these and other aforementioned instances, Argento subtly highlights the perfect and diminished fifth, through his inclusion of these intervals as a part of several different sonorities (see Figure 3.2).

In his dissertation, Michael McGaghie labels the third harmony introduced in this passage (the enharmonic D augmented major seventh sonority which appears as the second chord of the word "so" and the following words "pure," "lies" and "the") as an F-sharp major triad with an added flat sixth scale degree, D natural. McGaghie further proposes that Argento's movement to this sonority from the preceding scalar construct "admits a root progression of a tritone: C moving to F#."⁴¹ I disagree for several reasons. First, I argue that the sonority sounds as augmented, an audible change in color at this midpoint in the phrase. Second, the sonority is clearly less stable than the material which precedes it, and seems to gradually resolve as a result of the material which follows. Third, Argento achieves the sonority through contrary motion in the outer voices. The tenor retains a D common tone as soprano and alto ascend and bass descends. This movement essentially deemphasizes the cross relationship between the C in the bass and F-sharp which follows in the soprano.

McGaghie does propose another more logical interpretation, labeling the sonority as a "pseudo-dominant based on D" as the phrase eventually cadences in G major. However, he abandons this logic, arguing that if it were a pseudo-dominant, the soprano would resolve upward to this tonic in the chord which immediately follows.⁴² What McGaghie does not consider is Argento's approach to introducing sonorities throughout measures one through five. In this passage, once the composer has introduced a

⁴¹ McGaghie, 219.

⁴² McGaghie, 220-221.

sonority he either immediately repeats it, or oscillates between that sonority and the initial scalar construct.

B. Harmonic Language in the A Section

1. Harmonic Material in the Chorus

The choral material in measures 11 through 27 consists primarily of unison octave melodies, as discussed in the preceding section which focused on melodic and harmonic text painting. Argento departs this texture in only two instances, depicting phrases of text with motif W1 in measures 14 through 16 and in measures 26 and 27. The first of these instances features scalar and fifths constructs, as shown in the following table:

Figure 3.27
Table: Sonorities Employed in the Chorus, mm. 14-16

Word	[Pitches Utilized]	Type of Sonority
half	[C-D-E]	Scalar
a	[C-D-E]	Scalar
mile	[C-G-D]	Fifth
long	[C-D-E]	Scalar

The second passage begins with scalar and fifths constructs, now centered in B, departing this approach for only the last three syllables of the phrase:

Figure 3.28
Table: Sonorities Employed in the Chorus, mm. 26-27

Word	[Pitches Utilized]	Type of Sonority
<i>measures</i>	[B-C#-D#]	Scalar
<i>measures</i>	[B-C#-D#]	Scalar
the	[B-F#-C#]	Fifth
depth	[B-C#-D#]	Scalar
of	[B-F#-C#]	Fifth
his	[B-C#-D#]	Scalar
own	[F-A-C/C#]	Distorted, F major/augmented
<i>nature</i>	[F-C-E \flat]	Incomplete Tertian
<i>nature</i>	[B \flat -D-F]	Tertian, B \flat major

The final three sonorities paint the text in different ways. The word “own” is distorted, simultaneously F major and augmented through inclusion of the pitches C and C-sharp. In contrast Argento implies an imperfect authentic cadence for the word *nature*, moving from an incomplete F dominant seventh chord to a B-flat major triad. This center is one half step lower than that of the W1 motif with which it is paired.

2. Harmonic Material in the Instrumental Forces

As shown in previous discussion, Argento employs almost entirely tertian harmonies in the instrumental forces, featured primarily through their repetition of motif W2. He departs this preference in only three specific instances. In the first, he employs a gesture in measure 16 (see Figure 3.16) which cycles through successive fifths, in essence connecting two choral phrases which describe the pond. In this measure, harp and second violoncello ascend through a succession of fifths, a gesture repeated in imitation by harp and third violoncello, offset by one sixteenth note. This gesture presents the pitches C, G, D, A, E, B and F. The second departure occurs in measures 21 and 22, where the harp repeats a version of motif W1 centered in B-flat (see Figure 3.6). The third example of non-tertian harmonic language occurs in the passage which immediately follows, in measures 23 through 25 (see Figure 3.12). Here Argento articulates motif W2, beginning first with a C-sharp major sonority, which he follows with broken fifth (A, E-sharp and B) and scalar (E-sharp, D-sharp, C-sharp, B and A-sharp) approaches. These two non-tertian harmonies support the choral phrase “looking into which the beholder,” and immediately precede the phrase “measures the depth of his own nature,” comprised of motif W1, which features similar, more dissonant constructs.

C. Harmonic Language in the B Section

The chorus is featured prominently in the B section, and instrumental forces support the harmonic language featured in the voices through minimal bass line movement, and by doubling tertian sonorities that comprise the cadential refrain which brings it to a close. The harmonic language employed in measures 28 through 33 (see Figure 3.21) clearly features three distinct types of sonority which first appeared in the introduction: the two constructed sonorities utilizing reordered diatonic pitches and perfect fifths and tertian harmonies. In addition, he employs new sonorities which combine properties of these three. Argento uses scalar sonorities to set the following words and syllables:

Figure 3.29
Table: Scalar Sonorities Employed in the Chorus, mm. 28-33

Word	[Pitches Utilized]
Can	[A-B \flat -C-D]
quicksilver	[A-B \flat -C-C \sharp]
never	[B \flat -C-D-E]
never	[B \flat -C-D-E]

These sonorities provide some evidence which links the passage symbolically and aurally to the introduction. The composer also pairs several words with sonorities that consist of reordered successions of perfect fifths, as illustrated in the following table, which details two sonorities in particular:

Figure 3.30
Table: Fifth Sonorities Employed in the Chorus, mm. 28-33

Word	[Pitches Utilized]
It	[B \flat -F-C-G]
No	[B \flat -F-C-G]
Whose	[B \flat -F-C-G]
Will	[B \flat -F-C-G]
Wear	[F-C-G-D]

Other harmonies featured in this passage are either tertian, or triadic harmonies which incorporate non-chord tones:

Figure 3.31
Table: Tertian Sonorities Employed in the Chorus, mm. 28-33

Word	Pitches Utilized	Type of Sonority (added pitch)
is	[A-C-E+B \flat]	A minor (B \flat)
a	[G-B \flat -D+C]	G minor (C)
<i>mirror</i>	[B \flat -D \flat -F+C]	B \flat minor (C)
<i>mirror</i>	[G-B \flat -D \flat +C]	G diminished (C)
which	[B \flat -D \flat -F+C]	B \flat minor (C)
stone	[C-E-G-B \flat]	C dominant seventh
crack	[B \flat -D-F]	B \flat Major
<i>quicksilver</i>	[C-E-G-B \flat]	C dominant seventh
<i>quicksilver</i>	[G-B \flat -D+C]	G minor (C)
off	[A-C-E]	A minor

The sonorities featured on the words “is,” “which” and the first syllable of “mirror” are all essentially minor triads with an added minor ninth. Many of the non-chord tones included with the sonorities also relate by perfect fifth to either the root (G minor with C, G diminished with C) or fifth (B-flat minor with C) of the triad. This is further evidence linking this passage to the introduction, and additional examples of Argento’s consistent inclusion of constructs based on pitches from the circle of fifths. Several of these sonorities also imply incomplete tertian varieties, as shown by the following table, which reorders the pitches utilized:

Figure 3.32
Table: Incomplete Tertian Sonorities Employed in the Chorus, mm. 28-33

Word	Reordered Pitches	Type of Sonority
a	[C-G-B \flat -D]	Incomplete C Tertian
<i>mirror</i>	[C-G-B \flat -D \flat]	Incomplete C Tertian
<i>quicksilver</i>	[C-G-B \flat -D]	Incomplete C Tertian

In the ensuing phrase, measures 34 through 37 (see Figure 3.2), Argento utilizes exclusively tertian harmonies to harmonically paint textual meaning, as shown by the following table:

Figure 3.33
Table: Sonorities Employed in the Chorus, mm. 34-37

Word	[Pitches Utilized]	Type of Sonority
a	[A-C-E]	Tertian, A minor
<i>mirror</i>	[F-A-C]	Tertian, F major
<i>mirror</i>	[A-C-E-G]	Tertian, A minor seventh
which	[F-A-C]	Tertian, F major
<i>retains</i>	[A-C-E-G]	Tertian, A minor seventh
<i>retains</i>	[A-C-E]	Tertian, A minor
no	[C-E-G-B]	Tertian, C major seventh
breath	[C-E-G-B]	Tertian, C major seventh
that	[A-C-E]	Tertian, A minor
is	[C-E-G-B]	Tertian, C major seventh
breathed	[C-E-G]	Tertian, C major
on	[E-G-B-D]	Tertian, E minor seventh
it	[E-G-B-D]	Tertian, E minor seventh
but	[C-E-G]	Tertian, C major
sends	[E-G-B-D]	Tertian, E minor seventh
its	[A-C-E-G]	Tertian, A minor seventh
own	[E-G-B]	Tertian, E minor

The following passage in measures 38 through 47 exhibits similar harmonic language:

Figure 3.34
Table: Sonorities Employed in the Chorus, mm. 38-47

Word	[Pitches Utilized]	Type of Sonority
to	[E-G-B]	Tertian, E minor
float	[D-F \sharp -A]	Tertian, D major
as	[F-C-E-G]	Incomplete Tertian
clouds	[B-D-F \sharp]	Tertian, B minor
high	[B-D-F \sharp]	Tertian, B minor
above	[G-B-D]	Tertian, G major
<i>above</i>	[B-D-F \sharp]	Tertian, B minor
its	[G-B-D]	Tertian, G major
<i>surface</i>	[B-D-A]	Incomplete Tertian

(Figure 3.34, cont.)

<i>surface</i>	[G-B-D]	Tertian, G major
and	[G-B-D]	Tertian, G major
be	[G-B-D]	Tertian, G major
reflected	[D-F [#]]	Incomplete Tertian
reflected	[C-D-E]	Scalar
reflected	[C-D-E]	Scalar
on	[C-D-E]	Scalar
its	[C-G-D]	Fifth
bosom	[C-D-E]	Scalar
bosom	[D-F [#] -B ^b /(A [#])-C [#]]	Tertian, (Enharmonic) D aug. major seventh
still (1)	[B-D-F [#]]	Tertian, B minor
still (2)	[D-F [#] -A-C]	Tertian, D dominant seventh
still (3)	[G-B-D]	Tertian, G major

The passage above departs tertian sonorities for only one portion, as Argento uses motif W1 to set the text “reflected on its bosom.”

D. Harmonic Language in the A' Section

For the entire final section of the movement the instrumental forces repeat music from the original A section. The harmonic language for this material is almost exclusively tertian, and the only departures come as a result of Argento's repetition of a succession through the fifths series (interrupted once more by F natural) and one scalar sonority that doubles the chorus as they repeat motif W1.

For measures 48 through 56 (see Figures 3.17, 3.18 and 3.24), Argento employs unison melodies in the chorus, featuring each section with solo passages. The harmonic material in measures 57 through 67 (see Figures 3.25 and 3.15) begins in a much different fashion, contrasting the majority of the language which precedes it. As before, one sonority in this passage is constructed from reordered scalar pitches, and it occurs twice for the word “are” and the first syllable of the word “magnified,” including the pitches E-sharp, F-sharp, G-sharp and A. Another sonority consists of a similar approach, with one enharmonic respelling of a pitch: the word “a” features the pitches F, G-sharp, B-flat and B. Argento also utilizes sonorities constructed of successive fifths, with a slightly altered approach. These constructs can be seen in the following table:

Figure 3.35
Table: Fifth Sonorities Employed in the Chorus, mm. 56-61

Word (Syllable)	[Pitches Utilized]
<i>Magnified</i>	[F [#] -C-G [#] -D [#]]
<i>produces</i>	[B-F-C-G [#]]
<i>produces</i>	[G [#] /A ^b -E ^b -B]

(Figure 3.35, cont.)

<i>effect</i>	[E \flat -B-F]
<i>effect</i>	[G-D/D \sharp -A]

For these sonorities, Argento alters one or more of the pitches in the fifths series, raising each by a half step. As a result, the harmonies are comparatively more dissonant, through the inclusion of several diminished and augmented fifths, in conjunction with other perfect fifths. These chords also specifically paint the meaning of the words in this textual phrase through their marked dissonance.

The remaining sonorities Argento utilizes for this phrase can be seen in the following table:

Figure 3.36
Table: Dissonant Sonorities Employed in the Chorus, mm. 56-61

Word	[Pitches Utilized]	Type of Sonority
<i>Magnified</i>	[F-A-C \sharp -G]	Tertian, F augmented minor nine
<i>and</i>	[G \sharp (A \flat)/A -C-E \flat]	Distorted, A \flat major/A diminished (en.)
<i>distorted</i>	[B \flat -D/ D \flat -F \sharp]	Distorted, B \flat augmented + D \flat
<i>distorted</i>	[F/F \sharp -A-C]	Distorted, F major/F \sharp diminished
<i>distorted</i>	[C-E-G \sharp -B]	Tertian, C augmented major seventh
<i>produces</i>	[G/G \sharp -B-D]	Distorted, G major/G \sharp diminished
<i>monstrous</i>	[D/D \sharp -F \sharp -A]	Distorted, D major/D \sharp diminished
<i>monstrous</i>	[F/F \sharp -A-C]	Distorted, F major/F \sharp diminished

All of these more dissonant harmonies are based in tertian construction. The augmented sonorities corresponding to the third syllables of the words “magnified” and “distorted” are tertian, but dissonant nonetheless. The former incorporates an added ninth, which is also a diminished fifth from the fifth of the triad. The latter is an augmented seventh chord, incorporating a B natural. For the six remaining sonorities, Argento’s inclusion of an additional non-chord tone distorts the perceived harmony. In one instance, he includes a D natural within a B-flat augmented chord to color the first syllable of the word “distorted.” In the five remaining instances, inclusion of a non-chord tone not only distorts the quality of the harmony, but simultaneously voices two triads with different qualities. Paired with the resulting dissonance, this acts as another component which symbolically paints the textual phrase, “and distorted, produces a monstrous effect.” McGaghie comments on this passage as well, labeling those constructs which are simultaneously diminished and major as “raised root” harmonies, major triads with an added “sharped root as the fourth pitch.”⁴³

⁴³ McGaghie, 199-200.

Following this passage, Argento concludes the movement in measures 61 through 67, with a choral melody at the octave which is followed by motif W1, and subsequently the cadential refrain. The corresponding harmonic language is consistent with preceding approaches, featuring scalar and tertian constructs.

IV. Tonal Areas Explored

Throughout the movement, Argento explores different tonal areas. While arrival at a tonal center is often clearly audible, the composer departs these areas quickly. Preceding discussion has shown how Argento incorporates fifths in different ways in his approach to sonority and harmonic language. Additional evidence shows the importance of the fifth regarding the different tonal areas he explores throughout the movement, and the related gestures that facilitate movement toward and reinforcement of these centers. The following table outlines the tonal areas explored, indicating the formal sections and the measure numbers where they are heard. Initial portions of the corresponding text have been provided for each example:

Figure 3.37
Table: Tonal Areas in Movement 1: “The Ponds”

Introduction – mm. 1-11 (11)

<i>mm. 1-2</i>	<i>mm. 3-7</i>	<i>mm. 8-11 (13)</i>
TEXT:		
“Nothing so fair	so pure lies on the surface of the	earth.”
C major	<i>~tonally ambiguous~</i>	G major
		[cadential refrain, mm. 8-11]

A section – mm. 12-27 (16)

<i>mm. 14-15 (18)</i>	<i>mm. 19-20</i>	<i>mm. 21-22</i>	<i>mm. 23-25</i>	<i>m. 26</i>
TEXT:				
“It is a... well, half a mile...	pine and oak woods...	NO TEXT	It is earth’s eye; looking into...	measures the depth of
C major	F major	B-flat	<i>~tonally ambiguous~</i>	B major

B section – mm. 28-47 (20)

<i>mm. 27-32</i>	<i>mm. 33-36</i>	<i>mm. 36-37</i>	<i>mm. 38-47 (49)</i>
TEXT:			
“It is a mirror which no stone...	off; a mirror which...	sends its own...	to float as clouds still.”
B-flat	F major/a minor	e minor	G major
			[cad. refrain, mm. 44-47]

A’ section – mm. 48-67 (20)

<i>mm. (48) 50-51 (54)</i>	<i>mm. 55-56</i>	<i>mm. 57-60 (62)</i>	<i>mm. (61) 63-67</i>
TEXT:			
“There are few traces...	that the body of a...	which, as the limbs are...	monstrous..pure, so fair.”
C major	F major	<i>~tonally ambiguous~</i>	G major
			[cadential refrain, mm. 63-67]

Moving from the introduction to the first major section of form, Argento simultaneously creates a

sense of completion and continuation. First, he employs an imperfect authentic cadence featuring the successive chords D major and G major, which completes what was previously described as a cadential refrain. Second, he continues, beginning the ensuing A section with musical underpinning based on the instrumental material employed for the last three measures of this cadence. The harmonic progression which bridges the movement between these two sections elicits another example of Argento's employment of successive perfect fifths; the roots of the three successive harmonies in measures nine through fifteen are D, G and C. This progression could easily be described as a modulation to the tonal area of C, featuring a secondary dominant. More importantly however, the roots for these three triads relate more directly to the sonority that opens the movement and motif W1, which consists of the exact same pitches, C, G and D. Argento begins the movement in C major, cadences in measure 10 in G major, and returns briefly to C in measure 14.

In measure 16 (see Figure 3.16), Argento features a gesture in the harp and violoncellos which bridges two passages based on motif W2. The final pitch breaks a succession of perfect fifths, through Argento's use of F-natural, rather than F-sharp. The first cello enters as the other instruments complete this gesture, sustaining the final F-natural for the duration of the succeeding phrase. While this sustained pitch interrupts the succession of perfect fifths, it relates by fifth to the pitch with which the gesture began, C natural. This pitch is also simultaneously paired with a version of motif W2 and the chorus as they ascend, depicting the height of "pine and oak woods" (See Figure 3.16). At the peak of this ascent, the chorus cadences on a sustained F in octaves, briefly highlighting this center, in order to move to a new area, B-flat major. Motive W1 is heard in the harp in this new tonal area (see Figure 3.6).

Argento departs B-flat major quickly, and after a tonally ambiguous passage, reinforces a tonal area that for the first time does not relate by fifth. In measure 26, Argento uses motif W1 in B major to depict the text "measures the depth of his own nature," which textually marks the first mention of man's presence at the pond. After only two measures, Argento returns to the key of B-flat major, which he continues to allude to through his employment of gestures in the harp and first cello, which reinforce this center, as approaches this grounding a bit more loosely (see Figure 3.21). Argento finishes this phrase, featuring the chorus on an A minor chord.

The ensuing phrase, found in measures 34 through 37, features musical language which symbolically depicts the rising of mist from the pond (see Figure 3.22). Argento begins the phrase with an F major sonority, which functions in two ways. First, this triad relates to the preceding tonal center B-flat major by perfect fifth. Second, through Argento's approach which follows, wherein he utilizes successive triads containing two common tones to paint and embody textual meaning, he provides a means to explore the tonal area of A minor. This is further reinforced by the cadential sonority featured immediately prior, and the instrumental material which supports this phrase. Gradual and eventual movement to G major, which

is heard definitively in measure 46, is achieved through a similar means. In measure 37, Argento features a cadence on an E minor sonority. This chord relates to the previous A minor by perfect fifth, but to the following tonal area of G major in that it shares two common tones, G and B. The tonal areas employed for the remainder of the movement reiterate former principles, as they feature substantial portions of repeated musical material. Argento's approaches to two subsequent moments, however, require further examination in light of this discussion.

In the first extended moment, Argento composes different melodies, featuring each section of the chorus from measure 48 through 56 (see Figure 3.24). The altos enter first, and cadence on the pitch G in measure 49, which they sustain for the duration of the tenor melody. As the tenors finish, they cadence on the pitch C, sustained a fifth below the altos' G. Next, the soprano enters and similarly cadences in measure 54, sustaining the pitch D for the duration of the bass melody, which cadences on the same pitch an octave below. The cadential pitches for each melody again symbolically link to the second sonority of motif W1, featuring the same pitches in the order G, C and D.

The second moment occurs from measures 57 through 62. This music eventually leads to repetition in two regards, as Argento utilizes motif W1 to set the word "Michelangelo," followed by the final iteration of the cadential refrain. Prior to these repeated gestures, the chorus presents what is easily the most sustained use of dissonance in the movement. This passage is also harmonically ambiguous, adhering to no readily apparent tonal center. Argento's use of specific and symbolic dissonance, paired with an ambiguous representation of tonality, once again coincides with a text depicting man's presence at the pond, this time seen within it.

V. Argento's Language of Pitch and Additional Layers of Meaning

Having observed the variety of Argento's employment of the circle of fifths in this work, I asked the composer about it in an interview. The following excerpt from our conversation provides several interesting points for consideration:

Hughes: The circle of fifths appears throughout this work. What I found really interesting is...when it appears even at the level of a sonority and it is distorted, or what I guess I have been calling "broken." Where one of the fifths is augmented or diminished, but they're not perfect.

Argento: I don't remember a particular situation, but all through my work...to me the circle of fifths has always been the symbol for divinity, for God. Mainly because of that idea that it circles around and becomes itself, that it just goes over and over again. And in the *Te Deum*...it ends with the violin doing a complete circle of fifths up to and out of the stratosphere. And when it's not perfect, as you said when it becomes a tritone instead of a fifth, I always take that as a symbolic use of the imperfection of man. For example in *Jonah and the Whale* – it's based on four triads: major, minor, augmented and diminished. The major and minor triads are always associated with the voice of God. The augmented and diminished, with imperfect fifths, are associated with Jonah, imperfect as a man and through his choices and fate. Those are all what I

call studio secrets. They help me compose, it helps me find ideas that I wouldn't find if I weren't thinking in those terms.⁴⁴

Argento's response reveals several factors that are relevant to discussion in this study. First, his statement serves as an admission that he does in fact consider the pitch material with which he will work, both in terms of melodic and harmonic language. In his approaches to *Jonah* and *Te Deum*, his use of specific intervals and sonorities relate symbolically to the textual themes, and even specific characters. Second, he states that perfect fifths symbolize God's perfection, and that imperfect fifths (augmented and diminished) symbolize man's imperfection. Third, he reveals that the decision to symbolize a work in this regard comes as a result of what he calls a "studio secret," a means which helps him to develop compositional approaches. McGaghie alluded to these types of approaches in an earlier quote, commenting that they were a means for the composer to write more quickly.

The two works Argento referred to as part of our discussion, *Jonah and the Whale* and *Te Deum* (*Verba Domini cum Verbis Populi*) are both sacred, each focused in some way directly on God. The former work considers God's perfection and will, the latter glorifies his name through "words of God and words of the people." In the first movement of *Walden Pond*, a highly spiritual, but essentially secular work, he employs several similar approaches.

Argento employs perfect fifths to create different harmonic constructs, repeating them in different ways throughout the movement. Motif W1 contains examples of these constructed harmonies, consisting of sequential perfect fifths reordered in new inversions, which recur as the motif is repeated and developed. This recurring motif is consistently paired with textual phrases that either describe the pond ("*Nothing so fair*" and "*half a mile long*") or utilize the pond as means for different types of reflection ("*measures the depth of his own nature*," "*and be reflected on its bosom*," and "*Michelangelo*").⁴⁵ All of the aforementioned phrases deal in some way with literal or figurative measurement, either qualifying the pond, or considering other things through it.

Argento also incorporates perfect fifths in setting one additional textual passage, "It is a mirror which no stone can crack, whose quicksilver will never wear off." Here the perfect fifth sonorities are paired with words that either represent the pond ("*It*" and "*whose*") or imply its figurative powers ("*no*," "*will*" and "*wear*"). In this passage, he also incorporates fifths as non-chord tones in tertian harmonies, which possess similar meanings ("*a mirror*," "*which*" and "*quicksilver*").⁴⁶

⁴⁴ Argento, interviewed by the author, Appendix C.

⁴⁵ For portions of quoted text preceding this footnote, syllables set in *italics* represent those which feature motif W1.

⁴⁶ For portions of quoted text found between footnotes 45 and 46, syllables set in *italics* represent those which feature sonorities constructed of, or employing, perfect fifths.

In terms of tonal areas, successive areas explored most often exist in perfect fifth relationships. In all of these instances, it stands to reason that Argento may very well be hinting at the God-like qualities of the pond itself, spiritually suggesting the witnessing of God in different aspects of nature, using Thoreau's descriptive and figurative observations that rise above the commonplace and stand on equal footing with the divine.

This movement also exhibits evidence suggesting the significance of diminished and augmented fifths, particularly in Argento's approach to setting the textual passage "which, as the limbs are magnified and distorted, produces a monstrous effect." The music paired with this passage features several imperfect fifth sonorities, wherein the composer alters one or more of the successive fifths pitches and creates diminished and augmented fifths as a result. These sonorities coincide with words that represent the pond's effect on the individual seen within it ("magnified," "produces," "effect"). Several additional sonorities appear as part of the same phrase, which I labeled "distorted" in preceding discussion, that feature simultaneous employment of perfect and diminished fifths ("distorted," "produces" and "monstrous"). These sonorities all relate to one specific harmony first heard in measure six of the introduction, setting the first syllable of the word "surface."

Throughout the movement, in all the moments where the text mentions man's presence at the pond, Argento either incorporates some manner of imperfect fifth, harmonic language which is comparatively more dissonant than that which characterizes the rest of the movement, or exploration of tonal areas that do not relate to neighboring centers by perfect fifth. Argento may be commenting on man's imperfection, or making a statement about his presence at and most certainly within the pond. In contrast, the language which depicts the pond itself features predominantly tertian, scalar and fifth sonorities.

CHAPTER FOUR

Walden Pond, Movement 2. “Angling”

I. Form in Movement 2. “Angling”

Argento’s structural design for the second movement, rounded binary form followed by a coda, is very similar to the first, as illustrated by the following table, which provides the sections, measure numbers and textual material found in each:

Figure 4.1
Table: Form for *Walden Pond*, movement 2: “Angling”

A	B	A’	Coda
mm. 1-31 (16) In warm evenings I frequently sat in the boat playing the flute, and saw the perch, which I seem to have charmed, hovering around me, and the moon travelling over the ribbed bottom, which was strewn with the wrecks of the forest.	mm. 32-46 (15) Sometimes, I spent the hours of midnight fishing from a boat anchored in forty feet of water and communicating by a long flaxen line with mysterious nocturnal fishes, serenaded by owls and foxes, and hearing from time to time, the creaking note of some unknown bird close at hand.	mm. 47-67 (21) There was one older man an excellent fisher; once in a while we sat together on the pond, he at one end of the boat, and I at the other; but not many words passed between us, for he had grown deaf in his later years, but he occasionally hummed a psalm, which harmonized well enough with my philosophy.	mm. 68-78 (11) Our intercourse was thus altogether one of unbroken harmony, far more pleasing to remember than if it had been carried on by speech.

He once again establishes much of this form by repeating musical ideas of different lengths. This repetition serves to unify and balance individual phrases and formal sections, and to organize the movement’s form as a whole. The recurrence of musical material also serves to highlight or juxtapose textual passages that outline similar themes.

A. Small Scale Repetition in the A Section

1. Programmatic Music as Basis for the A Section, Motif W3

At the very beginning of the movement, Argento introduces motif W3, which features the first violoncello playing a solo written in an improvisatory style. He sets the instrument extremely high in its range, playing in harmonics above the treble staff:

Figure 4.2
Musical Example: First and Second Violoncellos, mm. 1-9

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Though this melody features no text, its character vividly depicts the following first words, “In warm evenings I frequently sat in the boat playing the flute.” The melody consists of three parts: it begins with an ascending scale in D Major, features a brief half cadence on A which is echoed by the second cello, and then gradually modulates to the relative tonal area of B. Argento utilizes this flute melody throughout the entire first formal section, repeating these different portions. In measures 9 through 22 he repeats three portions of this introductory material: first, the final three notes of the closing phrase (see Figure 4.2), second the ascending scale from the opening, and third, three iterations of the echoing material:

Figure 4.3
Musical Example: First and Second Violoncellos, mm. 10-22

(Figure 4.3, cont.)

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Throughout he moves from B minor to A major, and A natural minor through his inclusion of an F natural in measure 14. In measures 20 through 22, Argento once more repeats the opening material, returning to the original key of D major. In measures 25 through 32, he repeats the echoing portion of the motif, now centered in E, followed by a return to the opening material, in A major.

Figure 4.4
Musical Example: First and Second Violoncellos, mm. 25-32

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This final gesture is shortened by one pitch, and ends on a C#, which serves as the tonal center for the ensuing section.

Argento also repeats two short excerpts from this first formal section at the very end of the movement. Here, the first gesture appears at the same exact pitch level as its original iteration, and the echo melody is again centered in A minor.

2. Small Scale Repetition, Individual Phrases

In two specific choral passages that occur in conjunction with this material, Argento briefly repeats music, linking similar portions of text. The first example can be seen in measures 8 through 14, in the chorus:

Figure 4.5
Musical Example: Chorus, mm. 8-14

The musical score for Figure 4.5 shows measures 8-14 of the chorus. The score is in 2/4 time and features a vocal line with lyrics and a piano accompaniment. The lyrics are: "In warm eve - nings I fre - quent - ly sat in the boat play - ing the flute,". The score includes dynamic markings (*poco rit.*, *mf*, *a tempo*) and a measure number 8 in a box.

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The passage begins on a unison B natural, prepared by the preceding modulation outlined in the first cello “flute” melody. Argento moves from this unison pitch, and immediately expands by featuring contrary motion in the outer voices, as the soprano ascends by whole steps and the bass descends by half steps. Argento then employs the same music in sequence, linking the two textual phrases “sat in the boat” and “playing the flute.” From the first phrase to the second, Argento retains the same exact melodies in all four voice parts, lowered one whole step. There is only one slight difference between these two phrases, as Argento allows the alto voice to anticipate the sequence, sustaining its eventual pitch in the second phrase as it cadences in the first. Argento also features this music in the final four measures of the coda, where the violoncellos repeat the music originally paired with the text “playing the flute” in measures 13 through 16, followed by the second echo portion of motif W3, heard twice.

In measures 16 through 22, Argento similarly repeats pitch material, featured this time as bookends which frame the entire musical phrase:

Figure 4.6
Musical Example: Chorus, mm. 16-22

9

mp *p* *mf*

and saw the perch, which I seem to have charmed, hov-er-ing a -

and saw the perch, which I seem to have charmed, hov-er-ing a -

and saw the perch, which I seem to have charmed, hov-er-ing a -

and saw the perch, charmed, hov-er-ing a -

round me,

round me,

round me,

round me,

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Argento repeats the pitches utilized for the phrase “and saw the perch” in the following phrase “hovering around me,” beginning with the second syllable of the second phrase. This repetition occurs at the exact same pitch level, with one slight alteration, as Argento switches the order of the first two bass pitches in the second passage.

B. Repetition of More Substantial Passages of Music

1. Rounded Form in the B Section

Beginning with the text “Sometimes I spent the hours of midnight fishing from a boat,” Argento creates a contrasting, more purposeful tone, providing fresh color in the new tonal area of C-sharp minor, set “quasi allegretto”:

Figure 4.7
Musical Example: Soprano, Alto and Harp, mm. 31-34

11 Quasi allegretto (♩ = ca. 64)

poco accel. *mf*

Some- times, — I spent the hours of

Some- times, — I spent the hours of

11 Quasi allegretto (♩ = ca. 64)

poco accel. *mp* *mf*

Some- times, — I spent the hours of

(Figure 4.7, cont)

The musical score is presented in four systems. The first two systems show vocal parts for soprano and alto, with lyrics 'mid- night fish - ing from a boat'. The third system shows empty staves for tenor and bass voices. The fourth system shows the piano accompaniment. The key signature is C# minor (three sharps: F#, C#, G#). The time signature is 4/4. The piano part features a prominent eighth-note pedal tone in the left hand, with octave leaps. The vocal parts feature triplets and a gradual expansion of diatonic intervals.

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The harp provides an insistent eighth note pedal tone, comprised of octave leaps, which it begins by accelerating to the new tempo “Quasi allegretto.” Atop this pedal, soprano and alto sing a duet consisting of gradually expanding diatonic intervals, beginning in C# minor, briefly departing to G major and returning to C-sharp. Argento repeats much of this material in the tenor and bass voices for “anchored in forty feet of water,” before departing to paint the textual material which follows:

Figure 4.8
Musical Example: Tenor, Bass and Harp, mm. 35-36

mf *3*
 an- chored in for-ty feet of

mf *3*
 an- chored in for-ty feet of

sim.

3
 wa - ter

3
 wa - ter

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The composer reprises this material once more in its entirety, in measures 43 through 46, now employing all four voice parts:

Figure 4.9
Musical Example: Chorus, mm. 42-46

poco accel. e cresc. **Quasi allegretto**

mf *cresc.*

and hear-ing from time to time, the creak-ing note of some un-known

mf *cresc.*

and hear-ing from time to time, the creak-ing note of some un-known

mf *cresc.*

and hear-ing from time to time, the creak-ing note of some un-known

mf *cresc.*

and hear-ing from time to time, the creak-ing note of some un-known

f *dim.* *rit.*

bird close at hand.

f *dim.*

bird close at hand.

f *dim.*

bird close at hand.

f *dim.*

bird close at hand.

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This recurrence appears in E minor, with the same brief departure to B-flat major. While Argento's introduction and immediate repetition of this material at the beginning of the section seem designed to connect two similar textual ideas (the act of fishing and the boat anchored in the pond) this final passage relates in a different manner. Examination and discussion of his approach to harmonic language and its relation to textual themes later in this chapter will offer more insight.

C. More Substantial Repetition in Section A'

Argento approaches the return of the A section in the same manner as he did in the first movement, using repeated music as basis for newly composed material. Here, the music which originally appeared in the chorus in measures 8 through 12 is featured in the three violoncellos. Argento centers this repeated instance in E, a perfect fifth below the original, prepared by the material which closes the previous section. There are some slight differences, due chiefly to the fact that Argento is re-orchestrating material originally written for four choral voices for three violoncellos:

Figure 4.10
Musical Example: Chorus, Harp and Violoncellos, mm. 46-60

The musical score for Figure 4.10 consists of several staves. At the top, there are two staves for the Harp, marked *rit.* and *mp*. Below these are three staves for the Violoncellos, marked *mp* and *sonoro*. The main body of the score features four vocal staves with the lyrics: "There was one old - er man an ex - cel-lent fish - er; once...". The vocal parts are marked *mp* and include triplet markings. Below the vocal staves are three staves for the Harp, marked *sonoro*. The tempo is indicated as "13 Tempo giusto (♩ = ca. 88)".

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(Figure 4.10, cont.)

— in a while we sat to- geth- er on the pond, ——— he at one end — of the

— in a while we sat to- geth- er on the pond, ——— he at one end — of the

— in a while we sat to- geth- er on the pond, ——— he at one end — of the

— in a while we sat to- geth- er on the pond, ——— he at one end — of the

più f

più f

più f

14 boat, and I at the oth- er; ——— but not man- y words passed be- tween us, —

boat, and I at the oth- er; ——— but not man- y words passed be- tween us, —

boat, and I at the oth- er; ——— but not man- y words passed be- tween us, —

boat, and I at the oth- er; ——— but not man- y words passed be- tween us, —

14

mp

poco a poco dim.

mp

poco a poco dim.

mp

poco a poco dim.

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Argento extends sustained phrase endings in the strings, which underpin new material he features in the chorus. The two forces alternate in an almost conversational manner, subconsciously articulating juxtaposed texts with similar sentiments. The following table illustrates the implied sequence, showing the texts associated with the repeated music in italics, and the new material with in boldface type:

Figure 4.11
Table: Implied Textual Juxtapositions

<i>In warm evenings</i>
There was one older man an excellent fisher;
<i>I frequently</i>
once in a while we sat together on the pond
<i>sat in the boat</i>
he at one end of the boat, and I at the other
<i>playing the flute</i>

Argento repeats one additional musical passage at the end of this section of the movement. In measure 61, as the text describes the older man, the chorus intones “for he had grown deaf in his later years.” Immediately following this statement, Argento repeats choral material from measures 27 and 28. The initial material appeared as follows:

Figure 4.12
Musical Example: Chorus, mm. 26-28

The musical score for the chorus, measures 26-28, consists of four staves of music. Each staff begins with a *pp* (pianissimo) dynamic marking. The music is in 4/4 time and features a melodic line with a sustained phrase ending. The lyrics are: "which— was strewed with the wrecks— of the".

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Argento repeats this passage in measures 62 through 67, featured as follows in the three violoncellos:

Figure 4.13
Musical Example: Chorus and Violoncellos, mm. 61-67

Largo (in 2, ♩ = ca. 54)

for he had grown deaf in his la - ter years, but he oc -

for he had grown deaf in his la - ter years, but he oc -

for he had grown deaf in his la - ter years, but he oc -

for he had grown deaf in his la - ter years, but he oc -

Largo (in 2, ♩ = ca. 54)

con sord. *p dolce*

con sord. *p dolce*

con sord. *p dolce*

(Figure 4.13, cont.)

The musical score is presented in a system with four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal parts feature a triplet of eighth notes in the first measure of each staff, followed by a half note and a quarter note. The lyrics are: "ca-sion-al - ly hummed a psalm, which har-mo-nized well e-nough with my phil -". The piano accompaniment consists of a grand staff (treble and bass clef) with a whole note chord in the first measure, followed by a half note and a quarter note. The lyrics "ca-sion-al - ly hummed a psalm, which har-mo-nized well e-nough with my phil -" are repeated on the piano staff. The score concludes with a double bar line and a key signature change to one sharp (F#).

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Repetition in this instance is significant for two distinct reasons. First, it subtly colors the moment, connecting the shared losses of man and pond. Second, this repeated fragment serves as conclusion to this section of the form, much as it did in the opening.

II. Melodic Text Painting

Argento continues to design melodies which paint the text in both literal and figurative manners. The first example of this is Motif W3, the extended “flute” melody featured throughout the first section of this movement. Argento interrupts this music only once, in measures 22 through 24, where he employs another example of text painting in all the forces:

Figure 4.14
Musical Example: Chorus, mm. 22-26

The musical example consists of four staves of music, each with a dynamic marking of *mp* (mezzo-piano). The lyrics for each staff are: "and the moon tra-vel-ing o-ver the". The music features a mix of 3/4 and 4/4 time signatures, with triplets indicated by a '3' over the notes. Below the four staves is a piano score for measures 10 and 11, marked with a box containing the number 10. The piano score is in 4/4 and 3/4 time signatures, with a dynamic marking of *p* (piano). The lyrics for the piano score are: "ribbed bot-tom,".

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Here he paints the traveling moon, seen at the bottom of the pond. The upper three choral voices move in parallel motion through successive triplets to embody the phrase “traveling over the” and the three violoncellos double this gesture.

Measures 36 through 41 contain several different examples of melodic text painting:

Figure 4.15
Musical Example: Chorus, mm. 36-41

allargandosi

and com-mun-i-cat-ing by a long line with mys -

and com-mun-i-cat-ing by a long flax-en line with mys -

wa-ter com-mun-i-cat-ing by a long flax-en line with mys -

wa-ter com-mun-i-cat-ing by a long flax-en line with mys -

12 Trattentuo

te-ri-ous noc-tur-nal fish-es, ser-e-nad-ed by owls and fox-es,

te-ri-ous noc-tur-nal fish-es, ser-e-nad-ed by owls and fox-es,

te-ri-ous noc-tur-nal fish-es, ser-e-nad-ed by owls and fox-es,

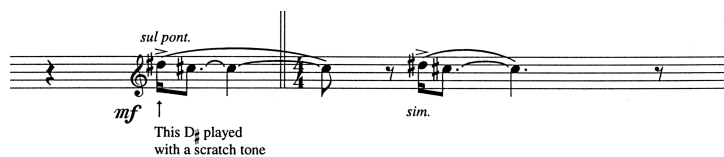
te-ri-ous noc-tur-nal fish-es, ser-e-nad-ed by owls and fox-es,

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In measures 36 and 37, Argento embodies the word “communicating,” setting the term in a responsorial manner as tenor and bass answer soprano and alto. To depict the “long flaxen line,” he involves all four choral voices. The sopranos sustain the word “long” as the lower three voices gradually descend. By measure 39, Argento has reached a low tessitura which represents the “mysterious nocturnal fishes” at the bottom of the pond. He continues in measure 40, setting “serenaded by” in the style of a fanfare.

In measures 42 through 46, Argento creates another instrumental gesture, representing a specific event outlined in the text:

Figure 4.16
Musical Example: Third Violoncello, mm. 42-43



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Here the third violoncello presents motif W4, a two-note figure which represents the “creaking note of some unknown bird.” Argento introduces this descending gesture, a sixteenth note D-sharp which is followed by a sustained C-sharp, then repeats it five more times over the course of the phrase.

Several additional melodic approaches paint and parallel textual meaning in measures 61 through 67 (see Figure 4.13). Beginning in measure 61, he employs a choral melody in octaves, which initially consists of large and somewhat disjunct melodic leaps that highlight and characterize the text, “for he had grown deaf in his later years.” For the following phrases, “but he occasionally hummed a psalm” and “which harmonized well enough” the composer evokes textual meaning through use of simple, repetitious half-step movement and leaping vocalizations. Casual alternation between the pitches C-sharp and D natural, coupled with a G major arpeggio, prepare for an arrival in the key of D Major at measure 68, indicated for the first time in the work with a key signature, and articulated through a plagal cadence. At this point Argento employs another different means to musically represent textual ideas:

Figure 4.17
Musical Example: Chorus and Harp, mm. 68-75

15 Stesso tempo

o - so - phy. Our in - ter - course was thus al - to - geth - er one.

o - so - phy. Our in - ter - course was thus al - to - geth - er one.

mp en dehors
(humming)

o - so - phy. Our in - ter - course was thus al - to - geth - er one.

15 Stesso tempo

of un - brok - en har - mo - ny, far more pleas - ing to re -

of un - brok - en har - mo - ny, far more pleas - ing to re -

of un - brok - en har - mo - ny, far more pleas - ing to re -

(Figure 4.17, cont.)

The musical score for 'Walden Pond' by Dominick Argento is presented in a multi-staff format. The top four staves represent vocal parts (Soprano, Alto, Tenor, and Bass), each with the lyrics 'mem-ber— than if it had been car-ried on by speech.' written below. The bottom two staves represent the piano accompaniment. The score includes tempo markings 'tratt. e decresc.' and 'Largo (♩ = ca. 56)', and dynamic markings 'pp' (pianissimo).

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As soprano, alto and bass voices cadence, Argento incorporates the first two phrases of the hymn “Abide with me,” hummed by the tenors.⁴⁷ His use of quotation evokes the “psalm which harmonized well enough” with the narrator’s philosophy, and serves as a foundation for his compositional approach to material in the surrounding choral voices, which deliver the movement’s closing text.

III. Harmonic Language and Additional Layers of Meaning

In the second movement, Argento continues to employ different varieties of sonorities as a means to represent the different textual themes. As in the first movement, the language consists of scalar, fifth, tertian, and distorted harmonies. In the A and B sections, the textual themes include the pond and its inhabitants, the narrator’s presence at the pond, and different types of communication which take place. Themes in the A’ section and Coda a focus on the narrator’s occasional companion, and another implied presence.

⁴⁷ “Abide with Me” or *Eventide*, text by Henry Francis Lyte and music by Henry Monk. Raymond F. Glover, ed., *The Hymnal 1982 Companion: Volume Three B, Hymns 385 Thru 720* (New York: The Church Hymnal Corporation, 1994), 1213.

A. Harmonic Representation of the Pond and its Natural Inhabitants

Argento employs specific harmonic language which represents the pond and its inhabitants, both literal and figurative natives of the pond. This language consists of primarily complete tertian sonorities, with occasional inclusion of scalar and fifth constructs. The choral material in measures 22 through 33 features several of these, as the moon travels to reveal fallen trees at the bottom of the pond. The following table shows the in the same manner as those featured in chapter three:

Figure 4.18
Table: Sonorities Employed in the Chorus, mm. 22-30

Word	[Pitches Utilized]	Type of Sonority
and	[A-C [#] -E]	Tertian, A major
the	[F-A-C-E]	Tertian, F major seventh
moon	[B ^b -D-F]	Tertian, B ^b major
<i>traveling</i>	[C-E-G]	Tertian, C major
<i>traveling</i>	[D-F-A]	Tertian, D minor
<i>traveling</i>	[A-E-G-B ^b]	Incomplete Tertian
<i>over</i>	[D-F-A-C]	Tertian, D minor seventh
<i>over</i>	[G-D-F-A]	Incomplete Tertian
the	[B ^b -D-F]	Tertian, B ^b major
ribbed (1)	[A-C-E]	Tertian, A minor
ribbed (2)	[F [#] -A-C]	Tertian, F [#] diminished
ribbed (3)	[C - E - G]	Tertian, C major
ribbed (4)	[A-C-E]	Tertian, A minor
<i>bottom</i>	[D-A-C-E]	Incomplete Tertian
<i>bottom</i>	[C-D-E-F [#]]	Scalar
which	[C-D-E-F [#]]	Scalar
was	[D-A-C-E]	Incomplete Tertian
strewn	[C-E-G]	Tertian, C major
with	[F-A-C]	Tertian, F major
the	[C-E-G-B]	Tertian, C major 7
wrecks (1)	[A-B-C]	Scalar
wrecks (2)	[G-B-D-A]	Tertian, G major
of	[A-C-E-B]	Tertian, A minor
the	[A-E-B-F]	Broken Fifth
<i>forest</i>	[E-B]	Fifth

Argento features primarily major and minor tertian sonorities throughout the phrase. Incomplete tertian varieties often share pitch material with immediately preceding triads, made slightly different by the addition of a fifth. The second syllable of the word “bottom” and the words “which” and “wrecks” all feature scalar sonorities. The word “the” and both syllables of the word “forest” are fifth constructs, broken in the first instance and perfect in the second, implying nature’s loss and perfection.

In measures 39 and 40, Argento once again employs exclusively tertian harmonies to depict the fish within the pond, as illustrated in the following:

Figure 4.19
Table: Sonorities Employed in the Chorus, mm. 39-40

Word	[Pitches Utilized]	Type of Sonority
mysterious	[D-F [#] -A-C [#]]	Tertian, D major seventh
mysterious	[D-F [#] -A-C]	Tertian, D dominant seventh
mysterious	[D-F [#] -A-C]	Tertian, D dominant seventh
nocturnal	[B-D [#] -F [#] -A]	Tertian, B dominant seventh
nocturnal	[F [#] -A-C [#] -E [#]]	Tertian, F [#] minor major seventh
nocturnal	[D-F [#] -A-C]	Tertian, D dominant seventh
fishes	[C-E-G]	Tertian, C major
fishes	[C-E-G]	Tertian, C major

In the following measure, he sets owls and foxes in a similar manner:

Figure 4.20
Table: Sonorities Employed in the Chorus, m. 41

Word	[Pitches Utilized]	Type of Sonority
owls	[C-E-G-D]	Tertian, C major (add nine)
and	[E-G-B]	Tertian, E minor
foxes	[C-D-E-F]	Scalar
foxes	[E-G-B]	Tertian, E minor

Only the first syllable of the word “foxes” features a non-tertian harmony, which once more relates to the first sonority of motif W1 and the work’s initial tonal center.

B. Harmonic Representation of the Narrator’s Presence at the Pond

Just as in the first movement, Argento’s approach to representing narrator’s presence in the second features similar harmonic language, characterized by his more frequent inclusion of incomplete tertian harmonies and comparatively more dissonance. The first choral phrase in measures 8 through 16 consists of several constructs, as illustrated by the following table:

Figure 4.21
Table: Sonorities Employed in the Chorus, mm. 9-16

Word	[Pitches Utilized]	Type of Sonority
In	[B]	Unison
warm	[A [#] -B-C [#]]	Scalar
evenings	[A-B-C [#] -D [#]]	Scalar
evenings	[C [#] -G [#] -D [#] -A]	Broken Fifth
I	[F [#] -A-C [#]]	Tertian, F [#] minor
frequently	[A-E-B]	Fifth

(Figure 4.21, cont.)

<i>frequently</i>	[A-B-C#]	Scalar
<i>frequent/ly</i>	[B-D#-A]	Incomplete Tertian
<i>sat</i>	[C#-G#-B]	Incomplete Tertian
<i>in</i>	[A#-B-C#]	Scalar
<i>the</i>	[C#-E#-B]	Incomplete Tertian
<i>boat</i>	[C#-G-B]	Incomplete Tertian
<i>playing</i>	[B-F#-A]	Incomplete Tertian
<i>playing</i>	[G#-A-B]	Scalar
<i>the</i>	[B-D#-A]	Incomplete Tertian
<i>flute</i>	[B-F-A]	Incomplete Tertian

Sonorities featured in this passage are primarily incomplete tertian and scalar varieties. The incomplete tertian harmonies utilized in this instance differ from those employed to depict the pond and its inhabitants, as they are three, rather than four note constructs. The phrase contains only one of each of the following sonorities: fifth, broken fifth and tertian, featured respectively on the successive words and syllables “*evenings I frequently.*” While this passage features several harmonies included in the music representing nature and the pond, it is comparatively much more dissonant, due in part to the inclusion of several harmonies which incorporate diminished fifths.

In measures 16 through 22, Argento features similar language, utilizing predominantly tertian sonorities:

Figure 4.22
Table: Sonorities Featured, mm. 16-22

Word	[Pitches Utilized]	Type of Sonority
and	[B-F-A]	Incomplete Tertian
saw	[A-C#-E-B]	Tertian, A dominant ninth
the	[A-C-D#/(Eb)]	Tertian, A diminished
perch	[A-C#-E]	Tertian, A major
which	[F-A-C]	Tertian, F major
I	[A-C-E-Bb]	Tertian, A minor add b9
seem	[Bb-D-A]	Incomplete Tertian
to	[G-D-A-E]	Fifth
have	[G-D-F-A]	Incomplete Tertian
charmed	[F-A-C#-G]	Tertian, F augmented minor ninth
<i>hovering</i>	[A-E-B-F]	Broken Fifth
<i>hovering</i>	[A-E-B]	Fifth
<i>hovering</i>	[B-F-A-C#]	Incomplete Tertian
<i>around</i>	[A-C-D#/(Eb)]	Tertian, A diminished
<i>around</i>	[A-C#-E]	Tertian, A major
<i>me</i>	[A-C#-E]	Tertian, A major

Argento's approach to this passage offers further insight into his treatment of the narrator's presence, as the textual material involves both man and nature. Several harmonies share the root A natural, and the differing qualities of the corresponding chords relate directly to various textual themes. The phrase "saw the perch" is another manifestation of his approach to nature, depicting the fish with two A major sonorities, framing an A diminished triad. For the text "which I seem to have charmed," he employs a variety of constructs. Though all incorporate the pitch A, only one uses it as the root, the A minor chord with an added flat ninth, setting the word "I." The root links the narrator to the perch, while the quality of the chord and added tone reflect the dissonance caused by man's presence in their midst. Surrounding harmonies support this specific dissonance, particularly the sonority paired with the word "charmed," an open voiced F augmented sonority with an added G (a ninth, or a diminished fifth from the root of the triad). Argento links "hovering around me" to the opening phrase, starting with two fifths sonorities, broken and perfect, and closing with two major sonorities, all sharing the root A natural. The harmony paired with the final syllable of "hovering" can be heard in relation to that used for "charmed," essentially an F-sharp augmented triad with an added B natural, a pitch which relates to the root of the chord by diminished fifth.

Throughout this first section, Argento further interprets the narrator's presence through his approach to cadences. The first two of these two cadences, seen in measures 11 and 14 (see Figure 4.5), features marked and symbolic tritone dissonance, appearing between outermost voice parts, soprano and bass. Argento employs this sustained dissonance to close two textual phrases that highlight man's presence. As previously discussed, his cadence for the following phrase in measures 16 through 22, which focuses on the perch and the narrator's assumed affect on them, ends on an A major triad, and featuring a perfect fifth between the same two voices, bass and soprano.

Argento features similar harmonic movement at the beginning of the B section in measures 32 through 36 and 42 through 46 (see Figures 4.7, 4.8 and 4.9). As part of this depiction of the narrator fishing from his boat at midnight, the composer once again associates the narrator's presence with a diminished fifth. In each instance, he begins centered in C-sharp minor, followed by an abrupt move to G major, and a return to C-sharp. Argento also repeats this music to close the section, to describe "the creaking note of some unknown bird." Here, rather than treating this passage with the predominantly tertian harmonic language which characterizes other descriptions of the pond and its inhabitants, Argento's approach highlights the last portion of the phrase, focusing on the bird's proximity to man, that he is "close at hand."

C. Harmonic Representation of Communication

The text for the A and B sections outlines several types of communication which occur at the pond. Through his descriptions of these interactions, the narrator does some angling of his own, interpreting events in a largely figurative manner. Argento's approach to harmonic language characterizes the different means of communication described, while continuing to incorporate details he utilizes to depict the characters involved.

1. Owls, Foxes and Birds

In two specific passages, the narrator describes different moments where he hears inhabitants of the pond. The first example of this comes in measure 40 (see Figure 4.15), where Argento provides the following harmonic coloration:

Figure 4.23
Table: Sonorities Employed in the Chorus, m. 40

Word	[Pitches Utilized]	Type of Sonority
<i>serenaded</i>	[C-E-G]	Tertian, C major
<i>serenaded</i>	[C-G-D]	Fifth
<i>serenaded</i>	[C-G-D]	Fifth
<i>serenaded</i>	[G-D-F-A]	Incomplete Tertian
<i>by</i>	[C-G-D-A]	Fifth

Though it consists of fifth and tertian sonorities, this passage clearly relates to motif W1 in terms of construction and implied harmonic progression, tonic-dominant-tonic in C major. Following in measure 42 (see Figure 4.9), Argento interprets the phrase “and hearing from time to time,” employing a similar harmonic approach:

Figure 4.24
Table: Sonorities Employed in the Chorus, m. 42

Word	[Pitches Utilized]	Type of Sonority
<i>and</i>	[G-D-A-E]	Fifth
<i>hearing</i>	[C-D-E-F]	Scalar
<i>hearing</i>	[C-G-D-A]	Fifth
<i>from</i>	[F-A-C]	Tertian, F major
<i>time</i>	[C-G-D]	Fifth
<i>to</i>	[B-F-A]	Incomplete Tertian
<i>time</i>	[E]	Octave

Scalar and fifth sonorities once more relate this phrase to motif W1 and to preceding treatment of “serenaded by.” The first five sonorities of this passage also suggest more traditional harmonic function,

based in C major and implying the following progression of chords: V – I – I – IV – I. Though the narrator features himself as the privileged listener, there is no certain answer as to whether or not the animals are actually communicating with him.

2. The Narrator's Attempts to Communicate

Argento characterizes man's attempts to communicate with the fish in much different fashion. First, in the course of the responsorial music featured between the paired upper and lower voices in measures 36 and 37 (see Figure 4.15), Argento uses the following harmonic constructs to set the word “communicating”:

Figure 4.25
Table: Sonorities Employed in the Chorus, mm. 36-37

Word	[Pitches Utilized]	Type of Sonority
and	[B-C [#] -D]	Scalar
communicating (S/A)	[B-C [#] -D]	Scalar
communicating (S/A)	[B-C [#] -D]	Scalar
communicating (S/A)	[B-C [#] -D]	Scalar
communicating (S/A)	[B-D-D [#]]	Incomplete, Distorted Tertian
communicating (S/A)	[B-D-D [#]]	Incomplete, Distorted Tertian
communicating (T/B)	[F [#] -A-C [#]]	Tertian, F [#] minor
communicating (T/B)	[D-A-C [#]]	Incomplete Tertian
communicating (T/B)	[D-A-C [#]]	Incomplete Tertian
communicating (T/B)	[C [#] -G-B]	Incomplete Tertian
communicating (T/B)	[C [#] -G-B]	Incomplete Tertian

The first five sonorities are scalar or distorted, as a result of the combined pitch material in the upper and lower voices. Aside from one tertian sonority, the remaining harmonies are three note, incomplete tertian varieties.

In measures 37 through 38 (see Figure 4.15), Argento continues to interpret man's communication, once again diluting a predominantly tertian language with several implied or incomplete constructs:

Figure 4.26
Table: Sonorities Employed in the Chorus, mm. 37-38

Word	[Pitches Utilized]	Type of Sonority
by	[F [#] -A-C [#]]	Tertian, F [#] minor
a	[B-F [#] -A]	Incomplete Tertian
long (1 st)	[C [#] -E]	Incomplete Tertian
long (2 nd)	[C [#] -E-B]	Incomplete Tertian
flaxen	[E-G [#] -B-D [#]]	Tertian, E major seventh

(Figure 4.26, cont.)

<i>flaxen</i>	[A-C [♯] -E]	Tertian, A major
line (1 st)	[A-C [♯] -G [♯]]	Incomplete Tertian
line (2 nd)	[D [♯] -F [♯] -A]	Tertian, D [♯] diminished
with	[G [♯] -B-D]	Tertian, G [♯] minor
<i>mysterious</i>	[C [♯] -E-B]	Incomplete Tertian

The harmonic language for this passage is not markedly dissonant, but the presence of several incomplete harmonies suggests that the narrator's attempts at communication are lacking in several regards.

D. The Narrator and the “Older Man, an Excellent Fisher”

As the narrator introduces his fishing companion in measures 47 through 49 (see Figure 4.10), Argento depicts the man by maintaining consistently tertian harmonic language, which consists primarily of repeated minor sonorities:

Figure 4.27
Sonorities Employed in the Chorus, mm. 47-49

Word	[Pitches Utilized]	Type of Sonority
There	[C [♯] -E-G [♯]]	Tertian, C [♯] minor
was	[C [♯] -E-G [♯]]	Tertian, C [♯] minor
one	[C [♯] -E-G [♯]]	Tertian, C [♯] minor
<i>older</i>	[B-D-F [♯] -A]	Tertian, B minor seventh
<i>older</i>	[C [♯] -E-G [♯]]	Tertian, C [♯] minor
man	[C [♯] -E-G [♯]]	Tertian, C [♯] minor
an	[B-D-F [♯] -A]	Tertian, B minor seventh
<i>excellent</i>	[C [♯] -E-G [♯] -B]	Tertian, C [♯] minor seventh
<i>fisher</i>	[C [♯] -E-G [♯]]	Tertian, C [♯] minor
<i>excellent</i>	[C [♯] -G [♯] -B]	Incomplete Tertian
<i>excellent</i>	[B-F [♯] -A]	Incomplete Tertian
<i>fisher</i>	[D-F [♯] -C [♯]]	Incomplete Tertian

Inclusion of three incomplete harmonies at the end of the phrase is hardly noticeable; after such a harmonically repetitive passage, the three chords are heard as further manifestations of C-sharp and B minor. These recurring minor sonorities may link the man to the narrator, but the consistently complete tertian language, free of any dissonance certainly connects the “excellent fisher” to his catch. The harmonic language for the phrase which follows exhibits similar treatment:

Figure 4.28
Table: Sonorities Employed in the Chorus, mm. 50-53

Word	[Pitches Utilized]	Type of Sonority
once	[F [#] -C [#] -G [#] -D]	Broken Fifth
in	[D-A-E-B]	Fifth
a	[F [#] -C [#] -E-G [#]]	Incomplete Tertian
while	[E-G [#] -B-D]	Tertian, E dominant seventh
we	[F [#] -A-C [#] -E]	Tertian, F [#] minor seventh
sat	[G [#] -B-D-F [#]]	Tertian, G [#] diminished minor seventh
together	[C [#] -E-G [#] -B]	Tertian, C [#] minor seventh
together	[G [#] -B-D-F [#]]	Tertian, G [#] diminished minor seventh
together	[C [#] -E-G [#] -B]	Tertian, C [#] minor seventh
on	[B-D-F [#] -A]	Tertian, B minor seventh
the	[E-G [#] -B-D]	Tertian, E dominant seventh
pond	[C [#] -E-G [#]]	Tertian, C [#] major

For the first three words of the phrase, “once in a while,” Argento characterizes the mens’ lack of familiarity with one another through inclusion of broken fifth, fifth and incomplete tertian harmonies. The following diminished, minor and major harmonies remain centered in C-sharp minor, though they explore more range of color through inclusion of additional harmonies and several sevenths.

Argento’s setting of the following two phrases depicts the literal and figurative distance between the two men more vividly, utilizing tertian harmonies which are more consistently minor, diminished or incomplete, and incorporating one scalar and several fifth sonorities:

Figure 4.29
Table: Sonorities Employed in the Chorus, mm. 54-60

Word	[Pitches Utilized]	Type of Sonority
he	[F [#] -C]	Broken Fifth
at	[B-D-F [#] -C]	Tertian, B minor ninth
one	[F [#] -A-C-E]	Tertian, F [#] half diminished seventh
end	[C-D-E-F [#]]	Scalar (<i>when cello E is included</i>)
of	[F [#] -C-E]	Incomplete Tertian
the	[B-F [#] -C-G]	Broken Fifth
boat	[B-F [#] -C-G]	Broken Fifth
and	[F [#] -A-C]	Tertian, F [#] diminished
I	[F [#] -C-E-G]	Incomplete Tertian
at	[E-B-F [#] -C]	Broken Fifth
the	[F [#] -A-C]	Tertian, F [#] diminished
other	[B-D-F [#]]	Tertian, B minor
other	[B-D-F [#]]	Tertian, B minor

(Figure 4.29, cont.)

but	[E-B \flat]	Broken Fifth
not	[E-B \flat]	Broken Fifth
<i>many</i>	[A-C-E-B \flat]	Tertian, A minor seventh
many	[E-G-B \flat -D]	Tertian, E half diminished seventh
words	[E-G-B \flat -D]	Tertian, E half diminished seventh
passed	[E-B \flat -F \sharp -C \sharp]	Broken Fifth
<i>between</i>	[A-E-B \flat]	Broken Fifth
<i>between</i>	[G-D-A-E]	Fifth
us	[E-G-B \flat -D]	Tertian, E half diminished seventh

The dissonance that results from Argento's inclusion of so many diminished and broken fifth sonorities is furthered by his approach to voice-leading in the two halves of this example. In two phrases, he features simultaneous pedal tones in the bass and alto voices, which result in the successive iteration of diminished fifths. Argento employs F-sharp and C in measures 54 and 55, and E and B-flat in measures 58 and 59. Michael McGaghie cites these as examples of what he calls "tritone juxtaposition," and describes these passages in the following quote:

In these cases, Argento typically writes musical elements separated by a tritone and essentially 'displays' them juxtaposed...Here, the affect is one of separation, not the bridging of a distance.⁴⁸

McGaghie is absolutely correct in this instance, as the tritone juxtapositions featured in these two passages immediately precede the phrase which explains the reason for this separation, that the older man "had grown deaf in his later years." Further, inclusion of successive tritones in these passages recalls those cadences described at measures 11 and 14, where the narrator attempted to communicate with the perch by playing his flute.

E. Another Implied Presence at the Pond

Throughout the coda, Argento devises musical solutions that bridge this separation between the two characters, based entirely on themes presented in the text. Argento introduces the first two phrases of the hymn "Abide with Me" in the tenor voice (see Figure 4.18), utilizing the remaining three voices to articulate the final passages of text. The harmonic material utilized for the first of these two phrases can be seen in the following table:

⁴⁸ Michael McGaghie, p. 226.

Figure 4.30
Table: Sonorities Employed in the Chorus, mm. 68-72

Word	[Pitches Utilized]	Type of Sonority
Our	[D-A-E]	Fifth
<i>intercourse</i>	[D-A-E-B]	Fifth
<i>intercourse</i>	[D-A-E-B]	Fifth
<i>intercourse</i> (1)	[D-A-E-B]	Fifth
<i>intercourse</i> (2)	[D-A-E]	Fifth
was	[D-A-E]	Fifth
thus	[D-A-E]	Fifth
<i>altogether</i>	[D-A-E]	Fifth
<i>altogether</i>	[D-F [#] -A-E]	Tertian, D major (add nine)
<i>altogether</i>	[F [#] -A-C [#] -G]	Tertian, F [#] minor (add nine)
<i>altogether</i>	[E-G-B-D]	Tertian, E minor 7
one (1 st)	[G-D-A]	Fifth
one (2)	[D-F [#] -A]	Tertian, D major
of	[D-F [#] -A-E]	Tertian, D major (add nine)
<i>unbroken</i>	[F [#] -A]	Incomplete Tertian
<i>unbroken</i>	[D-F [#] -A]	Tertian, D major
<i>unbroken</i>	[D-F [#] -A]	Tertian, D major
<i>harmony</i>	[F [#] -A-E]	Incomplete Tertian
<i>harmony</i>	[D-F [#] -A]	Tertian, D major
<i>harmony</i>	[D-F [#] -A]	Tertian, D major

The successive fifth constructs Argento uses to set the first seven syllables of the phrase symbolically suggest the perfection of this instance of communication, a harmonic approach previously only prescribed to depict the pond and its inhabitants. The tertian harmonies with which they are juxtaposed, in particular those that feature added ninths, link this passage once again to the motif W1. These chords are developments of the scalar construct, including an added perfect fifth from its suggested root, D. Further, Argento's interpretation of the last four words is another example of harmonic text painting, as the phrase "one of unbroken harmony" features an uninterrupted succession of D major harmonies, one for each syllable. Incomplete tertian harmonies in this passage are negated, as they are comprised of pitches introduced by their surrounding counterparts. To transition from fifth to tertian sonorities, Argento employs another significant approach, featuring two chords for the word "one." The succession of a G fifth construct followed by a D major triad symbolically implies the progression IV-I, a plagal cadence.

Argento's interpretation of this passage begins to inform much of his approach throughout the work. By quoting the first two phrases of the hymn "Abide with me," he implies the text associated with this melody, "Abide with me, fast falls the eventide. The darkness deepens, Lord with me abide." As a result, Argento subtly indicates God's presence at the pond. The harmonic language he employs in conjunction with the quotation links the phrase to motif W1. However, his approach to the motif in this instance differs in two key respects. First, this appears as a more sonorous development, as he incorporates symbolic perfect fifth to complete each scalar sonority. Second, the motif is not as clearly recognizable as it was in previous iterations, as the rhythmic material featured in this passage exists as speech-like delineation for textual material, or as part of the quoted hymn melody. On some level, motif W1 implies God's presence in and at the pond, but Argento's presentation the gesture in two developments may indicate the narrator's incomplete understanding in this regard.

In the closing measures 72 through 75 (see Figure 4.18), Argento's approach to harmony is influenced once again by textual meaning:

Figure 4.31
Table: Sonorities Employed in the Chorus, mm. 72-75

Word	[Pitches Utilized]	Type of Sonority
far	[B-D]	Incomplete Tertian, B minor
more	[E-G-B-D]	Tertian, E minor seventh
<i>pleasing</i>	[A-C [#] -E-G]	Tertian, A dominant seventh
<i>pleasing</i> (2 nd)	[B-F [#] -A-C [#]]	Incomplete Tertian
to	[F [#] -A-C [#]]	Tertian, F [#] minor
<i>remember</i>	[A-C [#] -G]	Incomplete Tertian
<i>remember</i>	[G-A-B]	Scalar
<i>remember</i>	[E-G-B]	Tertian, E minor
than	[C [#] -E-G]	Tertian, C [#] diminished
if	[E-B-D]	Incomplete Tertian
it	[C [#] -E-G]	Tertian, C [#] diminished
had	[F [#] -A-E]	Incomplete Tertian
been	[F [#] -A-C [#]]	Tertian, F [#] minor
<i>carried</i>	[F [#] -A-C [#]]	Tertian, F [#] minor
<i>carried</i>	[F [#] -A-C [#]]	Tertian, F [#] minor
on	[G [#] -B]	Incomplete Tertian
by	[B-F [#] -C [#] -G [#]]	Fifth
speech	[D-F [#] -A]	Tertian, D major

Though he continues to quote the second phrase of the hymn in this passage, Argento's harmonic approach contrasts that in measures 69 through 72. As a result it seems that though communication approached perfection in this moment, the narrator is unable able to sustain it in his retelling.

IV. Tonal Areas Explored

Argento continues to explore a variety of tonal areas in the second movement. Arrival at centers is often easily perceived, while departure and modulation are less clearly defined. Several fifth relationships exist throughout, which are often obscured by choral material with loosely based tonal centers. The following table illustrates the suggested tonal areas in the same manner shown in the third chapter, outlining each formal section, and providing corresponding measures numbers:

Figure 4.32
Table: Tonal Areas Explored in Movement 2: "Angling"

A section – mm. 1-30 (30)

<i>mm. 1-7</i>	<i>mm. 8-10</i>	<i>mm. 11-13</i>	<i>13-19</i>	<i>mm. 20-22</i>	<i>mm. 25-28</i>	<i>mm. 29-30</i>
Celli D major	Chorus begins b	minor then	<i>tonally ambiguous throughout.....</i>	celli, D maj.	E minor	A major
		Celli, A major	celli, A minor	<i>then ambiguous</i>		

B section – mm. 31-46 (16)

<i>mm. 31-36</i>	<i>mm. 39-42</i>	<i>mm. 43-46</i>
C# minor/G major	D major	E minor
<i>alternates quickly, then ambiguous</i>	<i>again becomes ambiguous</i>	

A' section – mm. 47-67 (21)

<i>mm. 47-61</i>	<i>mm. 62-67</i>
begins centered in E, but very ambiguous for majority	D major

Coda – mm. 68-78 (11)

<i>mm. 68-75</i>	<i>mm. 75-78</i>
D Major	a minor (final sonority is Broken Fifth, A-E-B-F)

Throughout this first section of the movement, Argento features material that serves to highlight the tonal areas of D, A, E and B. While these centers are not always highlighted sequentially, their fifth relationships are certainly relevant. Melodic movement featured in the violoncellos from the opening through measure nine outlines a modulation from D major to its relative key, B minor. The chorus begins in this center but quickly departs, exploring more tonally ambiguous material. The next clearly articulated tonal area is A major, occurring in the first cello in measure eleven, juxtaposed against more ambiguous choral writing. Argento follows this by suggesting A minor in the second half of measure fourteen, through inclusion of an F natural as part of the repeated echo portion of motif W3. He continues

to couple this with choral material that does not adhere as rigorously to the tonal center. This form of juxtaposition could once again reflect an interpretation of subtext; repeated portions of “flute” music move somewhat clearly and logically through a variety of keys, a characteristic which is not shared or emulated by the material which articulates his presence at the pond.

However, in subsequent passages, there are two instances where the choral music which sets the scene directly influences the tonal direction of this programmatic flute music. First, as the perch are seen “hovering around me,” Argento has the chorus cadence solidly on an A major triad, reinforcing modulation in the violoncello from A minor to D major. This occurs once more, in very similar fashion. In measures 25 through 28, first and second violoncellos repeat the same echo motives, now in a seemingly unrelated key of E minor. Argento once again utilizes a choral cadence as a point of transition, in this instance setting the word “forest” on the open perfect fifths E and B, followed by a final repeated flute gesture in A major. In both instances, cadential sonorities depict specific observations at the pond, and seemingly influence the tonal direction of the music embodying the narrator playing his flute.

The ensuing B section, which changes tone musically and textually, begins in C-sharp minor. This new tonal area is the former third scale degree of A major, facilitated by Argento’s truncated repeat of the opening portion of W3, which ends on the same pitch. The composer’s choice to feature a tonal area which relates in a different way, coupled with his aforementioned representation of the narrator fishing at midnight in the brief departure to a tonal area which relates by diminished fifth, comment once more on the narrator’s presence at the pond. Repetition of this material in measure 43 begins in E minor, once again the mediant of the previous key, and quickly passes through B-flat major. Upon returning to the center of E, Argento remains in this key to begin the ensuing formal section, repeating the choral music from measure nine in the violoncellos, which appears a perfect fourth below its original appearance, another fifth relationship.

Argento’s harmonic language in the opening of the second A section obscures tonal centers; the juxtaposition of repeated music is paired with new choral material which both serve to evoke the uncertainty of the textual themes. However, his approach to tonal areas in the final section is carefully designed, and supported by his melodic and harmonic decisions. The melody in measures 62 through 67 clearly prepares for eventual arrival in D major, through constant repetition of the pitches C-sharp and D, and movement through a plagal cadence. His repetition of the choral material initially declaiming “strewed with the wrecks” supports this transition as well, beginning with a D major sonority in first inversion, and closing with a sustained fifth sonority, consisting of the pitches A, E and B. This construct functions as a dominant chord in this instance, which leads to quotation of the hymn in D major, indicated for the first time in the work with a key signature. Argento repeats this constructed dominant harmony as the final sonority of the movement, adding one pitch for a final broken fifth sonority comprised of A, E, B

and F. Following the indicated key of D major with this three note sonority brings the movement full circle, relating indirectly to the tonal areas explored in measures one through 23, D, A, E and B.

V. Concluding Comments

In the second movement, Argento employs several different means to interpret the text. His use of repetition establishes form and subtly links different portions of text which articulate similar themes. Further, he paints the text through composition of melodic material which embodies the narrator playing his flute, the creaking note of some unknown bird and other textual details. Near the movement's end, Argento quotes the hymn "Abide With Me," featured as the old man's hummed psalm.

Argento's approach to harmonic language exists as a means to characterization. Sonorities attached to the pond and its natural inhabitants are almost exclusively tertian, and predominantly major. Argento interprets the narrator's presence at the pond through use of incomplete tertian and more dissonant constructs, while passages describing the older man feature minor tertian sonorities. He also interprets the textual theme of communication, coloring the interaction between the aforementioned characters in manners consistent with their respective harmonic characterization. Even as the presence of God is implied through quotation of "Abide With Me," the harmonic language features successive fifth sonorities, which while not paired with the same rhythmic material, certainly recall the color of motive W1, and symbolically suggest God's perfection.

CHAPTER FIVE

Walden Pond, movement 3. “Observing”

I. Introduction to Form in Movement 3. “Observing”

Argento divides the third movement into two contrasting sections and a closing coda. The first section is substantially longer than the second, as illustrated by the following table, which provides measure numbers, textual material and subsections found in each:

Figure 5.1
Table: Form for *Walden Pond*, movement 3: “Observing”

A	B	Coda
mm. 1-60(60)	mm. 61-77(17)	mm. 78-82(5)
[a] It is a soothing employment to sit on a stump, on a height overlooking the pond,	[d] One November afternoon, the pond was remarkably smooth, so that it was difficult to distinguish its surface.	NO TEXT
[a’] and study the dimpling circles incessantly inscribed on its surface amid the reflected skies and trees.	I was surprised to find myself surrounded by myriads of small, bronze-colored perch.	
[b] It may be that in the distance a fish describes an arc Of three or four feet in the air, and there is one bright flash where it emerges, and another where it strikes the water;	[d’] In such translucent water, reflecting the clouds, I seemed to be floating through the air as in a balloon, and their swimming impressed me as a kind of flight or hovering, as if they were birds passing just beneath my level, their fins like sails set all around them.	
[b’] Or here and there, a pickerel or shiner picks an insect from this smooth surface. It is wonderful with what elaborateness this simple fact is advertised--this piscine murder will out-- reported in circling dimples, in lines of beauty.		
[c] The constant welling up of its fountain, the gentle pulsing of its life the heaving of its breast Then the trembling circles seek the shore and all is smooth again.		

Argento’s approaches to these two sections exhibit contrast, particularly in regard to their formal structure, employment of melodic and harmonic text painting, characteristic harmonic language and exploration of tonal areas.

II. Repetition and Form in Movement 3. “Observing”

A. Motifs and Motives in the A Section

Many musical aspects that characterize the A section are consistent with Argento’s approaches in the two preceding movements. In this section, he utilizes three new gestures, motifs W5 and W6 and motive W7. These themes are all similar to motif W3 and motive W4 from the previous movement, and featured

in the instrumental forces. The meaning of motive W7 is made clear by the text with which it is paired. The meaning of motifs W5 and W6 is revealed through their construction and the related order in which all three gestures appear. In the ensuing section I will introduce each of these motifs, followed by an examination of their repetition, development and the resulting formal structure, which will serve to clarify their meaning.

1. Motif W5

Argento begins the movement with the first of these new motifs, W5. In measure one, he features the violoncellos sustaining a low A major sonority. In the second measure, the harp is added, and all instruments leap upward through glissandi to reach a B minor triad a major ninth above. The harp plays only the root and fifth of these triads:

Figure 5.2
Musical Example: Harp and Violoncellos, mm. 1-5

16 Mosso ed aperto (♩ = ca. 62)

A Maj.

gliss.

mf

f

l.v.

accel.

gliss.

mf

f

mf

gliss.

mf

f

mf

gliss.

mf

f

mf

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In this instance and all repeats which follow, the violoncellos sustain the second chord of the gesture as foundational basis for the entire ensuing choral phrase. Throughout the first sections, Argento repeats motif W5 three more times, all with slight alterations.

2. Motif W6

The second motif, W6, is first featured in measures 8 through 11, appearing in the harp:

Figure 5.3
Musical Example: Harp, mm. 8-11



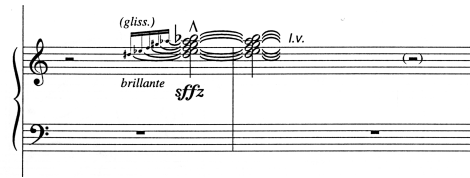
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Motif W6 begins with a closed position fifth sonority, which consists of the pitches D, A, E and B. From these initial pitches, four voices travel through A major scales in stepwise motion, as the upper two voices ascend, and the lower two descend. The resulting harmonies consist of fifth sonorities and G-sharp half-diminished chords, in a variety of inversions. The rhythmic material for this motif begins with a sustained chord, followed by successive duplets, triplets and quadruplets, which lead to a longer cadential sonority. Argento repeats this motif three more times over the course of the section, gradually developing the gesture just as he did with motif W5.

3. Motive W7

Motive W7 appears for the first time in measure 28, a quick glissando in the harp through another fifth sonority, which consists of the pitches A-flat, E-flat, B-flat and F, spelled enharmonically in several instances:

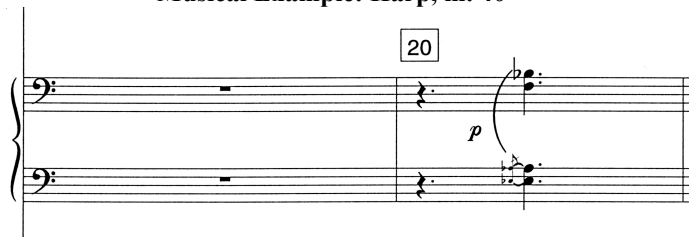
Figure 5.4
Musical Example: Harp, m. 28



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This gesture also appears in measure 40, articulated in a different manner, and in another inversion:

Figure 5.5
Musical Example: Harp, m. 40



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4. Motifs W5, W6 and Motive W7: Repetition, Development and Form

Argento establishes the form for this section by repeating these gestures in a manner that also reveals their interconnected meaning. The first of these passages appears in measures 1 through 21, featuring choral material framed by the previously discussed appearances of motifs W5 and W6. The text delineated in this passage is “It is a soothing employment to sit on a stump, on a height overlooking the pond.” The second framed passage immediately follows the first, as the celli begin motif W5 in measure 11:

[illegible]

(Figure 5.6, cont.)

The image displays a musical score for the song "Walden Pond" by Dominick Argento. It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal staves are marked with a mezzo-forte (*mf*) dynamic and show measure 18. The piano accompaniment is marked with a forte (*f*) dynamic and also shows measure 18. The piano part features a 4:3 ratio indicated above and below the staff, suggesting a specific harmonic or rhythmic relationship.

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Motif W5 begins on the same A major triad as it did initially, rising to a D major sonority a perfect eleventh above. At the close of this phrase, W6 begins with a fifth sonority consisting of the pitches C, G, D and A, and scales in the key of G major. The resulting harmonic language now consists of perfect fifth sonorities and F-sharp half-diminished triads. The rhythmic material appears exactly as before.

These two phrases, while they each frame passages of completely different choral music, are linked formally, as they present material in a repeating pattern. In each, Argento begins with motif W5, and sustains the final sonority of the gesture as foundation for ensuing choral material. In turn, he sustains the final sonority of the choral material, which serves as similar foundation for motif W6. The following table shows this pattern, and summarizes several other details featured in previous discussion, also highlighting the tonal areas explored:

Figure 5.7
Table: Form in the A Section, Subsections [a] and [a']

[a] mm. 1-11			
mm.	1-3	4-7	8-11
<i>Chorus</i>	<i>TACET</i>	B minor	C# minor (sustained)
(text)		<i>It is a soothing employment to sit on a stump, on a height overlooking the...</i>	<i>pond,</i>
<i>Harp</i>	[W5] – A/E to B/F#	<i>TACET</i>	[W6] – DAEB to AE, A major scales
<i>Celli</i>	[W5] – AM to Bm	B minor (sustained)	<i>TACET</i>
<i>Tonal Areas</i>	A major.....	B minor.....	C# minor/A major.....

(Figure 5.7, cont.)

[a'] mm. 11-22			
mm.	11-13	14-18	19-22
<i>Chorus</i>	<i>TACET</i>	D major	B minor (sustained)
(text)		<i>and study the dimpling circles incessantly inscribed on its surface amid the reflected skies and...</i>	<i>trees.</i>
<i>Harp</i>	[W5] – A/E to D/A	<i>TACET</i>	[W6] – CGDA to GD, G major scales
<i>Celli</i>	[W5] – AM to DM	D major (sustained)	<i>TACET</i>
<i>Tonal Areas</i>	A major.....	D major.....	B minor/G major.....

In measures 22 through 28, Argento once again employs motif W5 at the start, beginning with a G major triad, one whole step below the two previous iterations, followed by an upward leap of a minor thirteenth to a sustained E-flat major triad:

Figure 5.8
Musical Example: Chorus, Harp and Violoncellos, mm. 22-28

(Figure 5.8, cont.)

Stesso movimento (♩ = ♩ del prec.)

mp *cresc.* *f*

It may be — that in the dis-tance — a fish de-scribes an arc of three or four feet in the

mp *cresc.* *f*

It may be — that in the dis-tance — a fish de-scribes an arc of three or four feet in the

Stesso movimento (♩ = ♩ del prec.)

f

fp *f*

fp *f*

fp *f*

air, —

air, —

f

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In this instance the gesture precedes a duet between soprano and alto. Immediately following is the first appearance of motive W7 in measures 28 through 33, where it appears two times:

Figure 5.9
Musical Example: Chorus and Harp, mm. 28-33

[illegible]

19

— and an - oth - er where it strikes the wa - ter;

— and an - oth - er where it strikes the wa - ter;

— and an - oth - er where it strikes the wa - ter;

— and an - oth - er where it strikes the wa - ter;

19

sim. *sffz* *l.v.*

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These two W7 sonorities clearly represent the start and end of the fish's arc, the two flashes described in the text. Following the second flash motive, and coinciding with the end of this phrase in measure 33, Argento reprises motif W5 one last time, presenting it in retrograde:

Figure 5.10
Musical Example: Harp and Violoncellos, mm. 33-36

molto rall.

gl.

f

f

f

f

Largo misterioso (♩ = ca. 46)

mp

mp

mp

mp

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Here, Argento begins with what was previously the second, higher sonority, featuring the celli on an A-flat major chord. Celli and harp descend a perfect eleventh to a sustained E-flat major triad.

In the ensuing passage, Argento employs a slightly modified version of motive W7, associated with new choral material, which contextualizes the gesture with slightly different meaning:

Figure 5.11
Musical Example: Chorus and Harp, mm. 36-40

Largo misterioso (♩ = ca. 46)

mp or here and there, a pick-er-el or shin-er— picks an

mp or here and there, a pick-er-el or shin-er— picks an

mp or here and there, a pick-er-el or shin-er— picks an

mp or here and there, a pick-er-el or shin-er— picks an

Largo misterioso (♩ = ca. 46)

mp

20

p in - sect from this smooth sur - face.

p in - sect from this smooth sur - face.

p in - sect from this smooth sur - face.

p in - sect from this smooth sur - face.

p in - sect from this smooth sur - face.

20

p

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The sonority and the two repeated iterations which follow this passage represent the fish picking insects from the surface.

Motif W6 is also heard beginning in measure 45, immediately following the textual phrase “this piscine murder will out”:

Figure 5.12
Musical Example: Chorus and Harp mm. 44-47

The musical score for Figure 5.12 consists of four vocal staves and a piano accompaniment. The vocal parts are marked *pp* and *sotto voce*, with lyrics "this pi - scine mur - der will". The piano accompaniment is marked *mp* and *cresc.*, with lyrics "out-- re - port - ed in cir - cling dim - ples, in lines of beau - ty,". The score includes a 4:3 time signature change.

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For this iteration of W6, Argento repeats the motif as it initially appeared, featuring the exact same characteristics. He incorporates the gesture in a new manner, however, using it as basis for the coinciding rhythmic material in the chorus.

These two phrases are linked formally in much the same way as the first two, presenting material in a repeating pattern. Argento again begins each passage with motif W5, which leads to two instances featuring the sonority associated with motive W7. He concludes the passage just as he did the two preceding, ending with another version of motif W6. The following table shows this in the same manner as the previous:

Figure 5.13
Table: Form in the A Section, Subsections [b] and [b']

[b] mm. 22-33

	22-24	24-27	28-33
<i>Chorus</i>	<i>TACET</i>	(SA) Eb major	(SATB) Eb major/Ab major
(text)		<i>It may be that in the distance a fish describes an arc of three or four feet in the...</i>	<i>air, and there is one bright flash where it emerges, and another where it strikes the water.</i>
<i>Harp</i>	[W5] – G/D to Eb/Bb	<i>TACET</i>	[W7] – AbEbBbF – two “flash” sonorities
<i>Celli</i>	[W5] – GM to EbM	Eb major (sustained)	<i>TACET</i>
<i>Tonal</i>			
<i>Areas</i>	G major.....	Eb major.....	Ab major/Eb major

[b'] mm. 33-48

mm.	33-35	35-40	40-43
<i>Chorus</i>	AbM..... <i>TACET</i>	Eb major/minor	G minor
(text)	<i>strikes the water.</i>	<i>or here and there a pickerel or shiner picks an insect from this smooth surface.</i>	<i>It is wonderful with what elaborateness this simple fact is advertised--</i>
<i>Harp</i>	[W5] retro – Ab/Eb to Eb/Bb	<i>TACET</i>	[W7] – AbEbBbF – three “flash” sonorities
<i>Celli</i>	[W5] retro – AbM to EbM	Eb maj./min. (sustained)	<i>TACET</i>
<i>Tonal</i>			
<i>Areas</i>	Ab/Eb major.....	Eb major.....	Ab minor/Ab/Eb major

[b' continued]

mm.	44	45-48
<i>Chorus</i>	octave melody, dim. 5 th	E octave pedal tone melody, rhythms from [W6]
(text)	<i>this piscine murder will out--</i>	<i>reported in circling dimples, in lines of beauty,</i>
<i>Harp</i>	<i>tacet</i>	[W6] – DAEB to AE, A major scales
<i>Celli</i>	double chorus, tremolo	sustained E octave pedal tone trills (to F#)
<i>Tonal</i>		
<i>Areas</i>	<i>tonally ambiguous</i>	A major, E emphasized.....

In measures 52 through 55, Argento presents motif W6 one last time, altering the gesture in a manner very similar to his last presentation of motif W5:

Figure 5.14
Musical Example: Harp, mm. 52-55



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This final iteration of motif W6 utilizes the pitch material from that which immediately precedes, presenting it in retrograde. The gesture now moves from open position to closed, and from a fifth sonority comprised of the pitches A and E to another consisting of D, A, E and B. The rhythmic material in this instance is not altered, and appears in exact same fashion as all previous occurrences of this motif.

In this final instance, the motif is framed by music presented in the chorus and violoncellos. These two passages feature significant examples of text painting, and will be discussed in more detail later in the chapter. The table which immediately follows illustrates this subsection in more detail, in the manner of the two preceding tables:

Figure 5.15
Table: Form in the A Section, Subsection [c]

[c] mm. 48-60

mm.	48-52	52-55	55-60
<i>Chorus</i>	A major, arpeggios	end DAEB 5 th sonority, then <i>tacet</i>	A major, arpeggios, 13 th chords at end
(text)	<i>the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its...</i>	<i>breast.</i>	<i>Then the trembling circles seek the shore and all is smooth again.</i>
<i>Harp</i>	<i>TACET</i>	[W6] pitch retro, open-closed voicing, rhythm as before AE-DAEB, A major scales	<i>TACET</i>
<i>Celli</i>	A major triads, ascending	<i>TACET</i>	A major triads, descending
<i>Tonal</i>			
<i>Areas</i>	A major.....	A major.....	A major.....

5. Meaning of Motifs W5, W6 and Motive W7:

While the two meanings of motive W7 are made clear by the textual passages with which they coincide, the meaning of motifs W5 and W6 are revealed by considering the order in which they appear, their defining characteristics, and their relationship to textual meaning. Motif W5, which consistently begins phrases, represents the fish swimming beneath the pond's surface. The gesture features tertian harmonies, linking it to Argento's representation of nature in the preceding movements, particularly the "mysterious nocturnal fishes" inhabiting the pond. In the first three iterations of this motif, the celli ascend through glissandi, each time higher than the previous. The only instance where motif W5 descends appears in its fourth and final incarnation, which follows the text "and another where it hits the water," evoking the fish's descent having re-entered the pond.

Motif W6 and motive W7 exist as different musical representations of the pond's surface. The gestures share two similar traits, as they are both featured in the harp and consist primarily of fifth sonorities. The first three appearances of motif W6 begin with closed position sonorities and move gradually to more openly voiced positions. In its fourth and final inclusion, the gesture moves from open to closed position. This occurs just before the chorus declaims the observation, "then the trembling circles seek the shore and all is smooth again."

Throughout this section, the three gestures exist in different cause and effect relationships, an observation supported by the order in which they appear. In measures one through 22, motif W5 twice precedes W6, as the fish move up through the pond and create activity at its surface. In measures 22 through 39, as Argento employs an ascending version of motif W5, followed by two iterations of motive W7, and the descending form of W5, fish swim upward, leap through the surface and back into the pond, and then descend. Finally, in measures 40 through 45, motive W7 is repeated three times, followed by motif W6. In this passage the fish repeatedly pluck insects from the surface, which is "reported in dimpling circles, in lines of beauty."

B. Motif W8 and Choral Repetition in the B Section

1. Motif W8 and Coinciding Repetition in the Chorus

In the B section, Argento utilizes a fourth motif, which he repeats throughout. Repetition of this motif contributes to outlining formal structure, paired with repetition of coinciding choral material. Motif W8, a succession of descending perfect fourths, is heard three times in the harp in measures 61 through 66:

Figure 5.16
Musical Example: Chorus and Harp, mm. 61-66

23 *Larghetto* (♩ = ca. 52)

p dolce

One No - vem - ber af - ter - noon, the

p dolce

One No - vem - ber af - ter - noon, the

p dolce

One No - vem - ber af - ter - noon, the

p dolce

One No - vem - ber af - ter - noon, the

23 *Larghetto* (♩ = ca. 52)

l.v.

p *pp*

più f

pond was re-mark - a - bly smooth, — so that it was dif - fi - cult — to dis - tin - guish its sur - face. —

più f

pond was re-mark - a - bly smooth, — so that it was dif - fi - cult — to dis - tin - guish its sur - face. —

più f

pond was re-mark - a - bly smooth, — so that it was dif - fi - cult — to dis - tin - guish its sur - face. —

più f

pond was re-mark - a - bly smooth, — so that it was dif - fi - cult — to dis - tin - guish its sur - face. —

sim.

p *pp* *mp*

C[♯], F[♯], A[♯]

(Figure 5.16, cont.)



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He repeats this motif twice more in measures 69 through 72, descending by successive fourths again from E-flat to G, and then from F-sharp to B-flat. This passage simultaneously features repetition of choral music from measures 61 through 66, altered slightly at the beginning to account for different text, and at the end in order to lead to new material which follows:

Figure 5.17
Musical Example: Chorus and Harp, mm. 69-72

24 *mp* *p*
 1 perch. In such trans-lu-cent wa-ter, re-flect-ing the clouds, I
mp *p*
 1 perch. In such trans-lu-cent wa-ter, re-flect-ing the clouds, I
mp *p*
 1 perch. In such trans-lu-cent wa-ter, re-flect-ing the clouds, I
p
 In such trans-lu-cent wa-ter, re-flect-ing the clouds, I

24 *p* *pp*

seemed to be float-ing through the air as in a bal-loon,——
 seemed to be float-ing through the air as in a bal-loon,——
 seemed to be float-ing through the air as in a bal-loon,——
 seemed to be float-ing through the air as in a bal-loon,——
sim. *p* *pp* C

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In measures 73 through 77, Argento alters the motif, as it ascends by fourth two times, both in extended fashion:

Figure 5.18
Musical Example: Chorus, Harp and Violoncellos, mm. 72-78

più f

and their

più f

and their

più f

and their

più f

and their

cresc. *mf* *ancora cresc.*

swim - ming im - pressed me as a kind of flight or hov - er - ing, as if they were

cresc. *mf* *ancora cresc.*

swim - ming im - pressed me as a kind of flight or hov - er - ing, as if they were

cresc. *mf* *ancora cresc.*

swim - ming im - pressed me as a kind of flight or hov - er - ing, as if they were

cresc. *mf* *ancora cresc.*

swim - ming im - pressed me as a kind of flight or hov - er - ing, as if they were

mp *mf marc.* *cresc.* *F^b, B^b, E^b* *f* *gliss.*

(Figure 5.18, cont.)

25

f *mf* *decresc.* *rit.* *mp*

birds pass - ing just be - neath my lev - el, ——— their fins, like sails, set all a -

f *mf* *decresc.* *mp*

birds pass - ing just be - neath my lev - el, ——— their fins, like sails, set all a -

f *mf* *decresc.* *mp*

birds pass - ing just be - neath my lev - el, ——— their fins, like sails, set all a -

f *mf* *decresc.* *mp*

birds pass - ing just be - neath my lev - el, ——— their fins, like sails, set all a -

25

ff *mf* *pp*

rit. *8va* *8va*

D^b, A^b, G^b *B^b, E^b, F[#]*

Largo (♩ = ca. 46) e rallentando al fine

p

round them. ———

p

round them. ———

p

round them. ———

p

round them. ———

Largo (♩ = ca. 46) e rallentando al fine

pp

D^b, C[#], A[#]

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The following table once again outlines the resulting formal structure for the second section:

Figure 5.19
Table: Form in the B Section, Subsections [d] and [d']

[d] mm. 61-69

mm.	61-64	64-66	66-69
<i>Chorus</i>	D/G major (suggested)	tonally ambiguous	tonally ambiguous
<i>(text)</i>	<i>One November afternoon, the pond was remarkably smooth</i>	<i>so that it was difficult to distinguish its surface.</i>	<i>I was surprised to find myself surrounded by myriads of small, bronze colored perch.</i>
<i>Harp</i>	[W8] twice descending – Eb to G and F# to Bb	[W8] once descending – F to D	DA 5 th glissando
<i>Celli</i>	TACET	TACET	DA 5 th gliss., scalar trills – B, C#, D#, E#, F#, D major triad
<i>Tonal Areas</i>	Begin D major...then tonally ambiguous.....end D major		

[d'] mm. 69-78

mm.	69-72	73-78
<i>Chorus</i>	D/G major (suggested) <i>In such translucent water, reflecting the clouds I seemed to be floating through the air as in a balloon</i>	tonally ambiguous, suggests bm, FM, EbM, Ebm <i>and their swimming impressed me as a kind of flight or hovering, as if they were birds passing just beneath my level, their fins, like sails set all around them.</i>
<i>Harp</i>	[W8] twice descending – Eb to G and F# to Bb	[W8] twice ascending – F# to F and F to E
<i>Celli</i>	TACET	TACET.....trilled F major triads.....tacet
<i>Tonal Areas</i>	Begin D major...then tonally ambiguous.....end F# major	

2. Meaning and Motif W8

Argento's decision to cycle through the fifths series in this way is certainly symbolic of some level of perfection in this observed moment, and Argento's decision to set the first two successions descending and later ascending is supported by details in the text. In the first two sections of the movement, measures 1 through 60, the narrator focused primarily on the surface of the pond. In this contrasting section, describing the surface as "difficult to distinguish," his focus and perspective are altered as he sees himself. Here he is reflected in the pond, "floating through the air." and simultaneously surrounded by clouds and "myriads of small, bronze colored perch." As the text delineates these themes in measures 61 through 72, Argento employs the descending form of motif W8. In measures 73 through 77, the narrator perceives the fishes' swimming "as a kind of flight or hovering," in a way that McGaghie proposes "likens fish to birds flying through the heavens." At this moment, Argento inverts the motif, featuring ascending fourths.⁴⁹

⁴⁹ McGaghie, 238.

III. Melodic Text Painting

A. Text Painting in the A Section

In addition to his construction of several motifs and one motive, Argento also composes vocal music which features significant melodic and harmonic text painting. In the first choral phase in measures 4 through 8, the composer employs melodic material which gradually ascends toward a final cadence, depicting the height at which the narrator sits:

Figure 5.20
Musical Example: Chorus, mm. 4-8

The musical score for Figure 5.20 consists of four vocal staves, each with a melodic line and the lyrics "It is a sooth-ing em-ploy-ment to". The first three staves are marked with *mf* and *accel.* (accelerando). The fourth staff is marked with *mf* and *cresc.* (crescendo). The score is written in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "It is a sooth-ing em-ploy-ment to".

Below the four vocal staves, there are four more staves, each with a melodic line and the lyrics "sit on a stump, on a height o - ver-look-ing the pond, _____". These staves are marked with *cresc.* and *f* (forte). The lyrics are: "sit on a stump, on a height o - ver-look-ing the pond, _____".

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In measures 14 through 19 (see Figure 5.6), Argento employs another example of melodic text painting, featuring the chorus in the first extended instance of polyphonic texture in the work. This

material evokes the pond, painting “the dimpling circles incessantly inscribed on its surface.” Argento’s polyphonic approach is canonic, and voices enter from lowest to highest. Only the basses present the entire passage of text, and in turn the complete melody. In the tenor, alto and soprano passages, Argento omits words and phrases in order to allow the four parts to cadence together in measure nineteen, on a sustained B minor chord in first inversion.

In measures 24 through 28 (see Figure 5.8), Argento provides soprano and alto voices with largely parallel melodic material, characterized by frequent leaps. These melodies embody the swimming fish, which leap from the pond as marked by motive W7, appearing at the end of the phrase. In measures 36 through 40 (see Figure 5.11), Argento employs two additional melodic solutions to represent the action of the fish. In the beginning of the passage, he casually alternates back and forth between E-flat and d minor sonorities, featuring repetitive stepwise movement in the choral voices to depict minimal movement from the fish. Next, in the soprano voice, he features a portamento, to slide up a perfect fifth from E-flat to B-flat, and pick an insect from the surface.

In measures 44 through 47 (see Figure 5.12), the chorus begins the phrase with a particularly dissonant and angular melody in octaves, doubled by first and second celli which play tremolo “*sul ponticello*,” to color the “piscine murder.” Argento then simultaneously creates the simplicity and elaborateness communicated in the text, employing different musical material for each force. The foundation of the passage is presented by the harp, a repeated iteration of motif W6. Chorus gradually mimicks the rhythmic material presented by the harp, intoning only an E natural in octaves. Argento includes the three violoncellos as well, trilling between the pitches E and F-sharp, in three octaves.

Argento presents two combined approaches to interpret the “welling up,” “pulsing” and “heaving” which characterize the following phrase in measures 48 through 52, featured respectively in the chorus and violoncellos:

Figure 5.21
Musical Example: Chorus, Harp and Violoncellos, mm. 48-52

21 (stesso tempo ma gioioso)

f

the con - stant wel - ling up of its foun - tain, the gen - tle pul - sing of its

f

the con - stant wel - ling up of its foun - tain, the gen - tle pul - sing of its

f

the con - stant wel - ling up of its foun - tain, the gen - tle pul - sing of its

f

the con - stant wel - ling up of its foun - tain, the gen - tle pul - sing of its

21 (stesso tempo ma gioioso)

ff

f *sonoro*

f *sonoro*

f *sonoro*

(Figure 5.21, cont.)

The musical score is presented in two systems. The first system contains four vocal staves, each with the lyrics "life, the heav- ing of its breast. _____". The vocal lines are in treble and bass clefs, with a key signature of one sharp (F#). The second system contains a piano accompaniment. The upper part of the piano is in treble clef, and the lower part is in bass clef. The piano part begins with a rest, followed by a series of chords and arpeggios. A dynamic marking of *ff* (fortissimo) is present. A 4:3 ratio is indicated above and below the piano part. The piano part continues with a series of chords and arpeggios, with a 4:3 ratio indicated below the piano part.

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As the violoncellos steadily ascend through root position triads in A major, Argento features an octave in the chorus which consists of repeated melodic patterns, each beginning with a large upward leap, followed by descending arpeggios which cascade through triads and seventh chords. Measures 55 through 60 are constructed very similarly to measures 48 through 52, based on similar principals, with marked and logical differences:

Figure 5.22
Musical Example: Chorus, Harp and Violoncellos, mm. 55-60

22 *f* *dim.* *rall.*

Then the trem - bling cir - cles seek the shore and all is smooth a -

Then the trem - bling cir - cles seek the shore and all is smooth a -

Then the trem - bling cir - cles seek the shore and all is smooth a -

Then the trem - bling cir - cles seek the shore and all is smooth a -

22 *f* *dim.* *rall.*

E^b Maj.

f *dim.*

f *dim.*

f *dim.*

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In contrast to the preceding passage, this one steadily descends. The octave vocal melody features similar alterations, now consisting of ascending triadic arpeggios, followed by large downward leaps as the “trembling circles seek the shore and all is smooth again.”

B. Text Painting in the B Section

In the second section of this movement, Argento features only two instances of text painting, utilizing the three violoncellos to embody textual themes in the manner of the recurring motifs and motives which characterize much of the preceding material. First, as the narrator finds himself “surrounded” by the perch in measures 66 through 69, the composer employs the following material in the celli:

Figure 5.23
Musical Example: Violoncellos, mm. 67-69

The image shows a musical score for a piece titled "The Rose Tree". The score is written for three voices (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains the vocal entries and the piano accompaniment. The second system continues the vocal parts and the piano accompaniment. The piano accompaniment features a prominent bass line with a strong rhythmic pattern. The vocal parts are written in a simple, melodic style. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p, n).

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Argento employs similar material in measures 73 through 75, now to evoke the fishes' swimming as "flight or hovering":

Figure 5.24
Musical Example: Violoncellos, mm. 73-75

(Figure 5.24, cont.)



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IV. Harmonic Language and Additional Layers of Meaning

In the second movement, we observed that man's presence at the pond often resulted in approaches wherein Argento utilized incomplete, distorted or broken harmonic constructs. For the entirety of this movement, however, the narrator sits high above the pond, and is no longer an active presence as he once was. As a result, the harmonic language which constitutes the first section of the movement is based almost entirely upon two types of sonority appearing in the previous movements, namely tertian and fifth varieties, employed in all forces. Throughout the entire movement, harmonic material featured in the instruments exhibits remarkable consistency in this regard. In the material composed for the chorus, departure from these overarching tendencies is rare, and involves musical solutions that reveal additional layers of meaning.

A. Harmonic Language for Instrumental Music throughout the Movement

With only two exceptions, the material featured in the instrumental forces consists entirely of tertian and fifth harmonies. This has already been evidenced by previous discussion of the motifs, motives and in several other compositional approaches.

The first exception to this overarching trend occurs in measures 67 through 69 and measures 73 through 75 (see Figures 5.24 and 5.25), where the celli embody the movement of the surrounding perch. As a result of the trills in these two instrumental passages, the three instruments feature scalar sonorities, an additional construct associated with several different aspects of the pond in the preceding movements. However, in the second instance where Argento features this approach, the basis of this material is tertian, as each of the three instruments trills from a pitch in an F major triad.

The second exception occurs in the coda which ends the piece, a repetition of the choral music which initially appears in measures 14 through 19 (see Figure 5.6) of the introduction. Argento's departure from

exclusively tertian and fifth harmonies in this instance and its repeat can first be explained by considering its texture, as it is predominantly polyphonic in construction. By returning to the first appearance of this material and examining the complete bass melody, pitch and rhythm seem clearly designed to delineate text in a speech-like manner, a commonality of Argento's compositional style in all areas of his oeuvre. Harmonic constructs which result from juxtaposition of the repeated melody are incidental, as textual meaning in this context is expressed foremost through his polyphonic approach. These characteristics hold for the final, instrumental version of this music, repeated as the closing coda, and seen in the following musical example:

Figure 5.25
Musical Example: Harp Violoncellos, mm. 78-82

The musical score is for Harp Violoncellos, measures 78-82. It is in 6/8 time. The first system consists of three staves, all in bass clef. The first staff begins with a dynamic of *pp* and a marking *con sord.* with a 'V' symbol. The second staff begins with a dynamic of *pp* and a marking *con sord.* with a 'V' symbol. The third staff begins with a dynamic of *pp* and a marking *con sord.* with a 'V' symbol. A 4:3 ratio is indicated above the first staff. The second system consists of two staves, the first in treble clef and the second in bass clef. The first staff begins with a dynamic of *pp* and a marking *molto tratt.*. The second staff begins with a dynamic of *pp* and a marking *molto tratt.*. The third system consists of three staves, all in bass clef. The first staff begins with a dynamic of *pp* and a marking *molto tratt.*. The second staff begins with a dynamic of *pp* and a marking *molto tratt.*. The third staff begins with a dynamic of *pp* and a marking *molto tratt.*.

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B. Section A: Harmonic Language in the Choral Music

In the A section, the text focuses on the pond and the fish which inhabit it, and the harmonic language Argento employs in the chorus is consistent with that utilized to articulate similar themes in the preceding movements. As a result, constructs are primarily tertian and fifth, with very few exceptions.

In measures 24 through 28 (see Figure 5.8), Argento features a duet in soprano and alto voices. Examining the two vocal lines reveals a succession primarily of thirds and sixths, which suggest tertian harmonies. When this duet is considered in light of the E-flat major chord sustained beneath by the three celli, the resulting harmonies are all tertian, including the chords A diminished ninth, C minor seventh, E-flat major ninth, E-flat major seventh and E-flat major.

In the next phrase, measures 29 through 34 (see Figure 5.9) Argento includes several chords that are not tertian or fifth constructs. These can be seen in following table, which outlines the sonorities for the entire phrase.

Figure 5.26
Table: Harmonies Employed in the Chorus, mm. 29-34

Word	[Pitches Utilized]	Type of Sonority
and	[A \flat -E \flat -B \flat -F]	Fifth
there	[D-F-A \flat -C]	Tertian, D half diminished seventh
is	[B \flat -F-A \flat]	Incomplete Tertian
one	[F-A \flat -C-E \flat]	Tertian, F minor seventh
bright	[A \flat -E \flat -G]	Incomplete Tertian
flash	[A \flat -E \flat -B \flat -F]	Fifth
where	[D-F-A \flat -C]	Tertian, D half diminished seventh
it	[D-F-A \flat -C]	Tertian, D half diminished seventh
emerges	[A \flat -E \flat -B \flat -F]	Fifth
emerges	[A \flat -C-E \flat -G]	Tertian, A \flat major seventh
emerges	[A \flat -E \flat -B \flat -F]	Fifth
and	[E \flat -G \flat -B]	Tertian, E \flat major
another	[A \flat -E \flat -B \flat -F]	Fifth
another	[A \flat -E \flat -B \flat -F]	Fifth
another	[A \flat -E \flat -B \flat]	Fifth
where	[B \flat -D-F-A \flat]	Tertian, B \flat dominant seventh
it	[A \flat -B \flat -C-D]	Scalar
strikes	[A \flat -C-E \flat -B \flat]	Tertian, A \flat major (add 9)
the	[D-A \flat -E \flat -B \flat]	Broken Fifth
water	[B \flat -D-A \flat]	Incomplete Tertian
water	[A \flat -C-E \flat]	Tertian, A \flat major

Several harmonic characteristics of this phrase merit additional discussion. First, the fifth sonorities Argento employs throughout are all repeated iterations of motif W7, which represents the flashes as the fish exits and re-enters the pond. He also includes one scalar sonority, which precedes a fifth sonority, linking the text “it strikes” harmonically to motif W1 from the first movement. Argento also includes two incomplete tertian varieties. The first appears for the word “bright,” and occurs in the phrase framed by the two motive W7 “flashes.” This incomplete tertian chord further embodies textual meaning, as the fish has leapt from the pond, and briefly entered a world it does not naturally inhabit. The second incomplete tertian sonority sets the first syllable of the word “water.” Here, however, when the pitches A-flat, B-flat and D are considered in relation to the underlying A-flat major triad in the cello, the result is an A-flat major nine chord.

The choral music in measures 36 through 40 (see Figure 5.11) consists entirely of tertian sonorities. When considered in relationship to the underlying E-flat major and minor triads sustained by the cello, these can be further classified as seventh, ninth and eleventh chords, in exact same manner as the material in measures 24 through 28.

Measures 40 through 43 contain symbolic harmonic language which exists as less readily apparent examples of text painting. The passage appears as follows:

Figure 5.27
Musical Example: Chorus and Harp, mm. 40-43

The musical example consists of five staves. The top four staves are vocal parts, each beginning with a box containing the number 20 and a piano (*p*) dynamic marking. The lyrics are: "sur - face. It is won - der - ful with what e -". The bottom staff is the harp accompaniment, also marked with a box containing the number 20 and a piano (*p*) dynamic. It features sustained chords in measures 40 and 41, corresponding to the vocal entries.

(Figure 5.27, cont.)

lab - o - rate-ness this sim - ple fact is ad - ver - tized--

lab - o - rate-ness this sim - ple fact is ad - ver - tized--

lab - o - rate-ness this sim - ple fact is ad - ver - tized--

lab - o - rate-ness this sim - ple fact is ad - ver - tized--

A Maj.

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The harmonic language for this passage is illustrated by the following table:

Figure 5.28
Table: Harmonies Employed in the Chorus, mm. 40-43

Word	[Pitches Utilized]	Type of Sonority
it	[G-B \flat -D]	Tertian, G minor
is	[G-B \flat -D]	Tertian, G minor
wonderful	[G-B \flat -D]	Tertian, G minor
wonderful	[G-B \flat -D]	Tertian, G minor
wonderful	[G-B \flat -D]	Tertian, G minor
with	[G-B \flat -D]	Tertian, G minor
what	[G-B \flat -D-F]	Tertian, G minor seventh
elaborateness	[G-B \flat -D]	Tertian, G minor
elaborateness	[D-A \flat -E \flat -B \flat]	Broken Fifth
elaborateness	[C-E \flat -G-B \flat]	Tertian, C minor seventh
elaborateness	[E \flat -B \flat]	Fifth
elaborateness	[G-B \flat -D]	Tertian, G minor
this	[G-B \flat -D]	Tertian, G minor
simple	[A \flat -E \flat -B \flat]	Fifth
simple	[A \flat -E \flat -B \flat]	Fifth
fact	[A \flat -E \flat -B \flat]	Fifth
is	[A \flat -E \flat -B \flat]	Fifth

(Figure 5.28, cont.)

<i>advertised</i>	[G-B \flat -D]	Tertian, G minor
<i>advertised</i>	[G-B \flat -D]	Tertian, G minor
<i>advertised</i>	[G-B \flat -D]	Tertian, G minor

The phrase “simple fact is” consists entirely of one repeated fifth sonority, constructed of three pitches from the related W7 “flash” motive. The second and fourth syllables of the word “elaborateness” similarly relate to this construct. For the phrases “It is wonderful with what,” “elaborateness *this*” and the word “advertised,” Argento utilizes a repeated G minor triad, embodying the “simple fact.” This G minor triad is also featured in the cadence of the preceding phrase, used for both syllables of the word “surface.” Argento departs tertian and fifth harmonic language with only one exception, almost mocking the second syllable of the word “elaborateness” by setting it with a broken fifth sonority.

The phrase in octaves appearing in measures 44 and 45 (see Figure 5.12) while monophonic, exhibits an example of symbolic melodic language. Argento incorporates several leaps, all diminished fifths, highlighting the narrator’s choice of words, as he labels the act of predator conquering prey a “murder,” a term more typically associated with man’s imperfection.

Argento approaches measures 48 through 52 (see Figure 5.21), utilizing the successive triads presented by the underlying celli as basis for pitch material in the chorus, which leaps through arpeggios of the same chords in octaves. Argento adds color to the existing sonorities in the violoncellos, retaining roots of triads and incorporating them with successive harmonies, which then function as sevenths in the chords. The following table shows the words, syllables and pitches for each, marking pitches which appear in only the choral voices in *italics*:

Figure 5.29
Table: Sonorities Employed in the Violoncellos, mm. 48-52

Words	[Pitches Utilized]	Type of Sonority
the constant	[A-C \sharp -E]	Tertian, A major
welling up of its	[B-D-F \sharp - <i>A</i>]	Tertian, B minor seventh
fountain, the	[C \sharp -E-G \sharp]	Tertian, C \sharp minor
gentle pul-	[D-F \sharp -A]	Tertian, D major
sing of its	[E-G \sharp -B-D]	Tertian, E dominant seventh
life, the	[F \sharp -A-C \sharp]	Tertian, F \sharp minor
heaving of its	[G \sharp -B-D-F \sharp]	Tertian, G \sharp half diminished seventh
breast	[D-A-E-B]	Tertian, Fifth

Measures 55 through 60 (see Figure 5.22) are constructed very similarly to measures 48 through 52. However, the octave choral melodies gradually include more tones which are not featured in the underlying triads. The following table shows the text and pitches involved as before:

Figure 5.30
Table: Sonorities Employed in the Chorus and Violoncellos, mm. 55-60

Words	[Pitches Utilized]	Type of Sonority
Then the	[G [#] -B-D]	Tertian, G [#] diminished
trembling	[D-F [#] -A-C [#]]	Tertian, D major seventh
circles	[C [#] -E-G [#] -B]	Tertian, C [#] minor seventh
seek the	[B-D-F [#] -A]	Tertian, B minor seventh
shore and	[A-C [#] -E-G [#]]	Tertian, A major seventh
all is	[C [#] -E-G [#] -B-D-F [#]]	Tertian, C [#] minor eleventh
smooth a-	[A-C [#] -E-G [#] -B-D]	Tertian, A major eleventh
gain.	[D-F [#] -A]	Tertian, D major

Initially the chorus employs triadic material that shares pitches with the underlying harmonies, which become more sonorous approaching the cadence. At this point, the consonance epitomizing this movement begins to unravel, still based in the related harmonic principles, preparing for a change in tone which characterizes the next section. The general approach Argento uses in each of these preceding passages, featuring instrumental chord tones as means to choral melodies in octaves, also occurs in two brief instances earlier in the movement, as anacrusis to phrases beginning in measures 4 and 36.

C. Section B: Harmonic Language in the Choral Music

In the text for the B section, the narrator returns as a presence at the pond, reflected in its surface. Accordingly, Argento more consistently incorporates harmonic material which characterized similar moments in the first two movements, including more frequent use of incomplete tertian harmonies, broken fifth sonorities and resulting dissonance.

In measures 61 through 66 and measures 69 to 73 (see Figures 5.16 and 5.17), Argento presents a four-voiced duet in octaves, pairing soprano with tenor and alto with bass. Measures 61 to 64 consist almost entirely of major and minor thirds, successive incomplete tertian varieties which embody the smooth surface of the pond. Beginning in the second half of measure 64 through 66, Argento employs some thirds, but also incorporates perfect fifths, two major seconds, and two diminished fifths. Inclusion of more dissonant harmonies relates once more to textual description of the pond, as “it was difficult to distinguish its surface.” Both phrases contain frequent parallel half step movement, which paired with the

harp's descent through successive perfect fourths in the manner of motif W8, results in comparatively more dissonant material than in the preceding sections.

In measures 66 and 67, Argento once again employs language which features primarily major and minor thirds, which leads to a three voiced section featuring soprano, alto and tenor voice parts in measure 68.

Figure 5.31
Musical Example: Chorus, mm. 66-69

The musical score for the Chorus, measures 66-69, is presented for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The score includes dynamic markings (*mp*, *mf*, *f*, *accel.*, *rall.*, *decresc.*) and articulation (accents, slurs). A box with the number 24 is present above the third staff in measure 68.

Measures 66-67: The vocal entries for Soprano, Alto, and Tenor. The lyrics are: "I was sur - prised to find my - self sur - round - ed by". The dynamics are *mp*, *mf*, and *f* respectively, with an *accel.* marking.

Measures 68-69: A three-voiced section featuring Soprano, Alto, and Tenor. The lyrics are: "myr - i - ads of small, bronze col-ored perch." The dynamics are *mp*, *mf*, and *f* respectively, with *decresc.* markings.

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Here for the first time in the B section, he utilizes the voices to articulate sonorities consisting of three pitches, shown in the following table:

Figure 5.32
Table: Sonorities Employed in the Chorus, mm. 66-67

Words	[Pitches Utilized]	Type of Sonority
<i>myriads</i>	[B-F [#] -C [#]]	Fifths
<i>myriads</i>	[C [#] -D [#]]	Scalar
<i>myriads</i>	[B-D [#] -F [#]]	Tertian, B major
of	[B-D [#] -A [#]]	Incomplete Tertian
small	[G [#] -B-D [#]]	Tertian, G [#] minor
bronze-	[B-D [#] -E [#]]	Incomplete Scalar
<i>colored</i>	[B-D [#]]	Implied Tertian
<i>colored</i>	[C [#] -G [#] -B]	Incomplete Tertian
perch	[D-F [#]]	Incomplete Tertian

Argento uses scalar, fifth, and three types of tertian (implied, incomplete and complete) sonorities, as man and fish are figuratively juxtaposed.

In measures 69 through 72 (see Figure 5.17), Argento repeats material from measures 61 through 64, and this passage exhibits the same characteristics despite some minor alterations. For a brief moment beginning in that same measure, Argento sets the phrase “of flight or hovering” with the tertian sonorities. The following table once more illustrates the sonorities employed in this passage:

Figure 5.33
Table: Sonorities Employed in the Chorus, mm. 73-74

Words	[Pitches Utilized]	Type of Sonority
of	[G - B - D]	Tertian, G major
flight	[F - A - C]	Tertian, F major
or	[C - E - G]	Tertian, C major
<i>hovering</i>	[F - A - C]	Tertian, F major
<i>hovering</i>	[C - E - G]	Tertian, C major
<i>hovering</i>	[F - A - C]	Tertian, F major

By depicting the fish in this harmonic manner, he once again links them to similar passages in preceding movements. In addition, the pitches presented in the accompanying version of motif W8 now work in conjunction with these harmonies, doubling or adding pitches as follows:

Figure 5.34
Table: Sonorities Employed in the Chorus and Violoncellos, mm. 73-75

Words	[Pitches Utilized]	Type of Sonority
of	[G-B-D]	Tertian, G major
flight	[F-A-C+E]	Tertian, F major seventh
or	[A+C-E-G]	Tertian, A minor seventh
<i>hovering</i>	[F-A-C]	Tertian, F major
<i>hovering</i>	[A+C-E-G]	Tertian, A minor seventh
<i>hovering</i> (1 st)	[D+F-A-C]	Tertian, D minor seventh
<i>hovering</i> (2 nd)	[F-A-C+G]	Tertian, F major (add nine)

The three celli reinforce, each trilling from a different note in an F major triad, which doubles several pitches featured in the phrase “hovering as if they were.” Celli continue to sustain this trilled triad for the start of the next phrase, resulting in oscillation between consonance and dissonance for the phrase “birds passing just beneath my level.” From measure 75 to the end of the movement, Argento returns to a four voiced duet, again consisting of incomplete tertian harmonies, primarily major and minor thirds.

V. Exploration of Tonal Areas

A. Tonal Areas in the A Section

Argento explores several tonal areas throughout this section, and the different centers relate directly to his consistent and defining approach to harmonic language. This can be seen through the relationships that exist between juxtaposed tonal areas, as mitigated by sustained sonorities which either serve as a basis for ensuing material, or share common tones with the tonal area which follows. By extracting the information regarding tonal areas explored from the tables used to outline formal structure, several details show further evidence of Argento’s consistency in his approach to setting these textual themes. The following table provides measure numbers and tonal areas explored for each previously outlined phrase in the A section:

Figure 5.35
Table: Tonal Areas Explored, Movement 3., A Section

[a] mm. 1-11			
mm.	1-3	4-7	8-11
<i>Tonal Areas</i>	A major.....	B minor.....	C# minor/A major.....
[a'] mm. 11-22			
mm.	11-13	14-18	19-22
<i>Tonal Areas</i>	A major.....	D major.....	B minor/G major.....
[b] mm. 22-33			
mm.	22-24	24-27	28-33
<i>Tonal Areas</i>	G major.....	Eb major.....	Ab major/Eb major
[b'] mm. 33-48			
mm.	33-35	35-40	40-43
<i>Tonal Areas</i>	Ab/Eb major.....	Eb major.....	Ab minor/Ab/Eb major
[b' continued]			
mm.	44	45-48	
<i>Tonal Areas</i>	tonally ambiguous.....	A major, E emphasized.....	
[c] mm. 48-60			
mm.	48-52	52-55	55-60
<i>Tonal Areas</i>	A major.....	A major.....	A major.....

The majority of the section features a tonal center of A major. The first phrase begins in this key, moving through B minor, C-sharp minor and returning A major. Tonic pitches for these areas feature scalar relationships, and as such, movement through these successive keys links the phrase to the first sonority of motif W1. The tonic triads for the final two keys also share common tones C-sharp and E.

In the second and third phrases, subsections [a'] and [b], Argento explores tonal areas with similar relationships. Measures 11 through 22 begin in A major, followed by D major which relates by fifth. D major is followed by B minor, the relative key, before a cadence in G major, a relationship wherein tonic triads share common tones. Measures 22 through 33 begin in G major, followed by E-flat major, a third relationship sharing one common tone. Argento then features material which highlights A-flat as a tonal center, particularly through use of the recurring A-flat “flash” sonority, utilizing pitch material from E-flat major, which relates by fifth. He continues in this fashion for the ensuing phrase, simultaneously emphasizing A-flat and E-flat major in similar approach. Following a brief moment in measures 44 through 48 which is tonally ambiguous, Argento returns to the original center of A major, emphasizing

the pitch E through material in the chorus and celli. Exploration of tonal areas in this first section parallels harmonic language, similarly encoding the pond and its natural inhabitants with pitch material that constantly reiterates the relationships between featured parties in the text.

B. Tonal Areas in the B Section and Coda

Argento's exploration of tonal areas in the B section and coda is far less consistent, featuring much more frequent departure from briefly established tonal areas. The following table extracts salient details for this section in similar fashion as the previous:

Figure 5.36
Table: Tonal Areas Explored, Movement 3., B Section and Coda

[d] mm. 61-69			
mm.	61-64	64-66	66-69
<i>Tonal</i>			
<i>Areas</i>	Begin D major...then tonally ambiguous.....end D major		
[d'] mm. 69-78			
mm.	69-72	73-78	
<i>Tonal</i>			
<i>Areas</i>	Begin D major...then tonally ambiguous.....end F# major		
[Coda] mm. 78-82			
mm.	78-82		
<i>Tonal</i>			
<i>Areas</i>	F# major.....		

Throughout the B section, Argento returns to D major, which exhibits a fifth relationship to the preceding section. Once established, however, he departs, exploring much more tonally ambiguous material. The coda explores a tonal area which relates to D major in similar fashion as many of those in the preceding section, another sort of shared common tone relationship with F-sharp major. In this second and final section, Argento features an inability to maintain a consistent tonal center, yet another means to color the un-natural presence of man at the pond.

VI. Concluding Comments

In the third movement, Argento designs several motifs and motives to represent the activity of the fish and their effect on the pond's surface. These motifs and motives consist of primarily fifth and tertian constructs. He presents these gestures in a logical order, which relates directly to the textual material, and informs their symbolic meaning. In addition he continues to utilize text painting throughout the first two sections of the movement.

Argento's approach to harmonic language is consistent with the two preceding movements. In the first section, the narrator sits high above the pond, no longer a physical presence, and the harmonic language for both choral and instrumental forces consists of almost exclusively tertian and fifth sonorities. In the second section, as the narrator is depicted reflected in the pond's surface, the harmonic language features more frequent use of incomplete tertian harmonies, broken fifth sonorities and resulting dissonance. Here, passages depicting the activity of the perch momentarily return to language that is characteristically tertian and more consonant.

Argento's movement through tonal centers is informed by his approach to harmonic language. In the first section, he explores tonal centers that feature scalar relationships, fifth, or whose tonic triads share common tones. Though the second section of the movement continually returns to the tonal area of D, the center is not maintained consistently, as more ambiguous harmonic material predominates. This approach is yet another means whereby he paints the narrator's un-natural presence at the pond.

CHAPTER SIX

Walden Pond, movement 4. “Extolling”

I. Repetition and Form in Movement 3. “Observing”

Argento establishes form in the fourth movement once again as a result of repetition, similar to his approaches in preceding movements. This can be seen in the following table which outlines this structure as before:

Figure 6.1

Table: Form for *Walden Pond*, Movement 4. “Extolling”

Introduction	A	B	C	A’
mm. 1-11 (12) Sky water. Lake of Light. Great crystal on the surface of the earth.	mm. 12-19 (8) Successive nations perchance have drank at, admired, and fathomed it, and passed away, and still its water is green and pellucid as ever.	mm. 20-26 (7) Who knows in how many unremembered nations’ literatures this has been the Castalian Fountain? or what nymphs presided over it in the Golden Age?	mm. 27-40 (14) Perhaps that spring morning when Adam and Eve were driven out of Eden Walden Pond was already in existence,	mm. 40-51 (12) and even then breaking up in a gentle spring rain and covered with ducks and geese, which had not heard of the fall. Even then it had clarified its waters and colored them of the hue they now wear, and obtained a patent of Heaven to be the only Walden Pond in the world.

First, Argento introduces and repeats three new motifs, developing these gestures slightly over the course of the movement. Second, he repeats motif W1 from the beginning of the first movement. Finally, Argento repeats much of the music which first appears in the A section, modifying it slightly as basis for an A’ section in measures 40 through 51.

A. New Motifs

Argento employs three new motifs in the fourth movement, each an ostinato that appears in two incarnations. These motifs are not programmatic as before, wherein the music existed as painted manifestations of textual themes. Rather, the properties of their construction relate symbolically to the textual themes presented. The narrator describes successive generations, all of which experience and come to understand the very same pond. Argento musically depicts this shared theme through his incorporation of common tones in each of the three motifs, a unifying harmonic principle that recurs throughout the movement, and perhaps represents the constant of Walden Pond, seen throughout history from different perspectives.

1. Motif W9

Argento begins the fourth movement with motif W9, a repeating sixteenth note gesture. The harp outlines two triads, C-sharp major in the bass staff, and A major triad in the treble, spelled

enharmonically as A, C-sharp, F-flat. Both arpeggios begin in root position, and continually move through inversions, resulting in a succession of minor 6ths:

Figure 6.2
Musical Example: Harp, mm. 1-2

26 Moderato (♩ = ca. 66) ma subito accelerando assai

mf *ff*

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These two sonorities relate to one another through the sharing of one common tone, C-sharp.

Argento repeats W9 in measures five and six, now featuring F-flat major (E major) and B-sharp major (C major) triads in the exact same manner, which share the common tone E, the fifth of the previous A major triad.

Figure 6.3
Musical Example: Harp, mm. 5-6

accel. assai

mf *ff*

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2. Motif W10

In measure 12, Argento features a new arpeggio in the harp, motif W10, an underpinning ostinato which he repeats throughout the entire A section. The gesture consists of six successive eighth notes and a quarter note, now successively outlining the initial triads employed for motif W9, C-sharp major and A major, again sharing the common tone C-sharp. The harp plays this gesture five times, serving as basis for new material in the chorus:

Figure 6.4
Musical Example: Chorus and Harp, mm. 12-16

Maestoso ($\text{♩} = \text{ca. } 84$)

Maestoso ($\text{♩} = \text{ca. } 84$)

f

earth.

f

earth.

f

earth.

f

earth.

Maestoso ($\text{♩} = \text{ca. } 84$)

f

G^\sharp

l.v.

cant.

Suc - ces - sive na - tions per - chance have drank at, ad - mired, and

cant.

Suc - ces - sive na - tions per - chance have drank at, ad - mired, and

cant.

Suc - ces - sive na - tions per - chance have drank at, ad - mired, and

cant.

Suc - ces - sive na - tions per - chance have drank at, ad - mired, and

sempre ben marc.

(Figure 6.4, cont.)

The musical score for 'Walden Pond' by Dominick Argento, words by Henry Thoreau, is presented in a four-part vocal setting with piano accompaniment. The lyrics are 'fath-omed it, _____ and passed a - way, _____ and still its'. The score includes dynamic markings like *mf* and *dolce*, and articulation like slurs and triplets. The piano accompaniment features a bass line with a triplet and a chord marked *E^b G^b*.

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In the course of this passage, Argento employs the only two readily apparent instances of melodic text painting in the movement, both of which appropriately feature repetition. The first of these appears in the soprano voice, where he sets the phrases “nations perchance” and “drank at admired” in sequence, embodying the “successive nations” outlined in the text. In the second instance, Argento repeats the musical material from the phrase “fathomed it,” linking it in specific fashion to the following phrase “passed away.” Argento features the same soprano melody in the second gesture as the first, heard one octave lower. Argento redistributes the material initially presented by the remaining three voices, moving material first heard in the bass to the alto, alto to the tenor, and most of the tenor to the bass.

In the next brief phrase, Argento continues with three more iterations of motif W10 in the harp, consisting of successive E and C-major triads, the same sonorities employed for the second incarnation of motif W9:

Figure 6.5
Musical Example: Chorus and Harp, mm. 17-19

28

dolce

and still its wa - ter is green — and — pel -

dolce

and still its wa - ter is green — and — pel -

dolce

and still its wa - ter is green — and — pel -

dolce

and still its wa - ter is green — and — pel -

28

E^b, G^b A^b C^b

mp

lu - cid as ev - er. Who knows in

mp

lu - cid as ev - er. Who knows in

mp

lu - cid as ev - er. Who knows in

mp

lu - cid as ev - er. Who knows in

mp D[#], F[#] G[#], C[#]

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3. Motif W11

In measures 20 through 26, Argento replaces eighth note arpeggios with sixteenth note scales, which comprise motif W11.

Figure 6.6
Musical Example: Chorus and Harp, mm. 20-26

The musical score for Figure 6.6 consists of five systems. The first four systems show vocal parts with lyrics and harp accompaniment. The fifth system shows the harp accompaniment alone.

System 1: Vocal parts (Soprano, Alto, Tenor, Bass) sing "Who knows in how man-y un - re - mem-bered na - tions". The harp accompaniment features a sixteenth note scale. Dynamics: *cresc.*

System 2: Vocal parts sing "Who knows in how man-y un - re - mem-bered na - tions". The harp accompaniment features a sixteenth note scale. Dynamics: *cresc.*

System 3: Vocal parts sing "Who knows in how man-y un - re - mem-bered na - tions". The harp accompaniment features a sixteenth note scale. Dynamics: *cresc.*

System 4: Vocal parts sing "Who knows in how man-y un - re - mem-bered na - tions". The harp accompaniment features a sixteenth note scale. Dynamics: *cresc.*

System 5: Harp accompaniment alone. Dynamics: *f*, *mf*, *mp*, *p*. Chords: G^{\sharp}, C^{\sharp} , $E^{\sharp}, A^{\sharp}, B^{\sharp}$, $E^{\flat}, A^{\flat}, B^{\flat}$.

Lyrics: lit - er - a - ture this has been the Cas - tal - ion Foun - tain?

(Figure 6.6, cont.)

Figure 6.6, cont. shows a musical score for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are: "or what nymphs pre-sid-ed o-ver it in the". The score includes dynamic markings *mp* and *mf*, and a measure number 29. The piano part features a scale in the right hand and a bass line in the left hand, with a measure number 29. The piano part includes a scale in the right hand and a bass line in the left hand, with a measure number 29.

Figure 6.6, cont. shows a musical score for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are: "Gold - en Age?". The score includes dynamic markings *f* and *p*, and a measure number 29. The piano part features a scale in the right hand and a bass line in the left hand, with a measure number 29. The piano part includes a scale in the right hand and a bass line in the left hand, with a measure number 29.

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This gesture relates to the preceding motifs in two ways. In terms of its rhythmic construction, successive sixteenth notes now lead to a final eighth note at the end of each measure. The scales also utilize the

pitches C-sharp and E as the common tones of successive parallel major and minor scales. C-sharp major and minor scales are heard four times, and the E major and minor scales are heard twice. In measure 26, Argento includes one final altered version of this motif, beginning with E major, which is immediately followed by a G major scale.

The musical material Argento employs in the harp in measures 27 through 36 clearly relates to motif W11, and serves as basis for roughly the first half of this section.

Figure 6.7
Musical Example: Chorus and Harp, mm. 27-30

Allegretto scherzando ($\text{♩} = \text{ca. } 100$)

Per-haps on that spring

morn-ing

...out of E - den

...when Ad - am and Eve were driv - en out of E - den

Allegretto scherzando ($\text{♩} = \text{ca. } 100$)

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Throughout these measures, Argento reinforces the tonal center G, leading to this pitch and sustaining it throughout. Though slightly obscured by the harmonic material presented simultaneously in the vocal forces, it nonetheless serves as a dominant preparation for a repetition of motif W1 from the first movement.

B. Motif W1

Argento's repetition of motif W1 here in the fourth movement serves to draw specific and symbolic attention to the portion of text which immediately follows. He first sets this gesture in measures 31 through 36, featuring harmonics in the three violoncellos:

Figure 6.8
Musical Example: Harp and Violoncellos, mm. 31-36

30

The musical score for measures 31-36 of 'Walden Pond' by Dominick Argento. The score is for Harp and three Violoncellos. The Harp part begins with a *mf* dynamic and a *poco rall.* marking. The Violoncellos play harmonics, marked *pp* and *lento*. The score includes a *Poco meno mosso* marking. The Harp part features a melodic line with a *mp* dynamic. The Violoncellos play a sustained harmonic texture.

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Argento repeats the two sonorities of motif W1 in the manner of an echo. Following, he continues to repeat sonorities introduced at the beginning of the work, altering them slightly to reset a four voice texture for three instruments. He repeats the sonorities originally paired with the word “pure” and the first syllable of the word “surface,” omitting the B-flat from the first and the D from the second. He concludes the phrase by returning to the scalar sonority with which he begins. The harp continues to reinforce the tonal center G throughout this repetition, the center pitch of the circle of fifths sonority comprised of the pitches C, G and D.

This repeated material serves not only as a return to the motif and tonal center which begin the work, but symbolically foreshadows the ensuing choral entrance in measures 36 through 40, which for the first time in the work mentions Walden Pond by name:

Figure 6.9
Musical Example: Chorus and Harp, mm. 36-40

Poco meno mosso
p

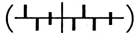
Wal - den Pond _____ was al -

Wal - den Pond _____ was al -

Wal - den Pond _____ was al -

Wal - den Pond _____ was al -

Poco meno mosso

()

(Figure 6.9, cont.)

Maestoso come prima

read - y in ex - is - tence,

read - y in ex - is - tence,

read - y in ex - is - tence,

read - y in ex - is - tence,

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Argento repeats the version of motif W1 from measures 31 through 35 in the chorus, symbolically embodying the meaning of the phrase, “Walden Pond was already in existence.” In this instance, he voices each sonority as it appeared at the beginning of the first movement, including all original pitches to set the third syllable of “already” and the word “in.” He departs repetition for the final three chords of this phrase, passing through a G-sharp diminished seventh chord as means to cadence in the tonal area of C-sharp, featured once more as the start of ensuing section A’.

Argento employs another version of motif W1 at the end of the movement in measure 48, highlighting the text “to be the only Walden Pond in the world” (see Figure 6.11).

C. More Substantial Repetition and Development

In measures 40 through 48, Argento repeats much of the music originally heard in measures 12 through 19. Motif W10 once again serves as underpinning to material in the chorus, featuring the same

two common tone incarnations, five iterations of C-sharp and A major triads, followed by four arpeggiated E and C major triads. The choral material in measures 40 through 44 is very similar to that which it is based upon, and Argento alters it only slightly to accommodate the different text with which it corresponds:

Figure 6.10
Musical Example: Chorus, Harp and Violoncellos, mm. 40-44

31 **Maestoso come prima**

pp *cresc.* *f*

ex - is-tence, and e - ven

pp *cresc.* *f*

ex - is-tence, and e - ven

pp *cresc.* *f*

ex - is-tence, and e - ven

pp *cresc.* *f*

ex - is-tence, and e - ven

31 **Maestoso come prima**

p *f*

pp *f*

pp *f*

pp *f*

(Figure 6.10, cont.)

then break - ing up in a gen - tle spring rain and cov - ered with ducks and geese — which had not

then break - ing up in a gen - tle spring rain and cov - ered with ducks and geese — which had not

then break - ing up in a gen - tle spring rain and cov - ered with ducks and geese — which had not

then break - ing up in a gen - tle spring rain and cov - ered with ducks and geese — which had not

sempre ben marc.

mf *3* *3* *3* *marc.*

mf *3* *3* *3* *marc.*

mf *3* *3* *3* *marc.*

mf *3* *3* *3* *marc.*

The musical score consists of four vocal staves and three piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'marc.' (marcato). The lyrics are 'then break - ing up in a gen - tle spring rain and cov - ered with ducks and geese — which had not'. The piano accompaniment features triplet patterns and a 'sempre ben marc.' instruction. The dynamic markings include 'mf' (mezzo-forte) and 'marc.' (marcato).

(Figure 6.10, cont.)

heard of the fall.

heard of the fall.

heard of the fall.

heard of the fall.

heard of the fall.

heard of the fall.

heard of the fall.

heard of the fall.

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Here the violoncellos double the voices, as Argento passes much of the choral material between the three instruments to provide more sonorous treatment in this repeated instance. He departs repetition for roughly one measure, for the phrases “covered with ducks and geese which had not,” though several sonorities featured in this passage are enharmonic respellings of those in the repeated material. At the close of this phrase, Argento connects the words “heard of the fall” to his former treatment of “and passed away,” repeating the same musical gesture.

For the ensuing phrase in measures 44 through 51, Argento features new material in the chorus:

Figure 6.11
Musical Example: Chorus, Harp and Violoncellos, mm. 44-51

The musical score for measures 44-51 is presented in two systems. The first system (measures 44-51) features four vocal staves (Soprano, Alto, Tenor, Bass) and a Harp/Violoncello staff. The vocal parts have the lyrics: "heard of the fall. E - ven then it had clar - i - fied... its wa - ters and col - ored them... of the hue they now". The Harp/Violoncello staff shows a sequence of chords: E^b G^b, A^b, C^b F^b. The second system (measures 52-59) features four vocal staves and a Harp/Violoncello staff. The vocal parts have the lyrics: "wear, _____ and ob - tained a pa - tent of Heav - en _____ to be the on - ly". The Harp/Violoncello staff shows a sequence of chords: E^b G^b, A^b, C^b F^b. The score includes various musical notations such as dynamics (mf, f, ff, dim., allarg., cresc., ten.), articulation (accents), and phrasing (slurs, ties).

(Figure 6.11, cont.)

The musical score is for the song "Walden Pond" by Dominick Argento. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and have a tempo of "Più largo". The lyrics are "Wal - den Pond in the world." The piano part is in G major and has a tempo of "Più largo". The piano part includes a section marked "pizz." (pizzicato) and "arco" (arco). The piano part includes a section marked "pizz." and "arco". The piano part includes a section marked "pizz." and "arco". The piano part includes a section marked "pizz." and "arco".

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Though this material is different from that heard in the chorus in measures 16 through 18, it relates to that which immediately precedes it, as the textual phrases “clarified its” and “colored them” receive similar treatment, complete with sequential melodic material in the soprano voice. Violoncellos double the chorus again in measures 46 and 47, as Argento reinforces soprano and then tenor in the first cello, and alto and bass respectively in the second and third.

II. Harmonic Language and Additional Layers of Meaning

Argento approaches harmonic language in the fourth movement in similar manners as in those preceding, utilizing specific harmonic varieties to color textual passages that communicate various themes. In preceding movements, we have seen several consistencies, including his use of primarily scalar, fifth and tertian sonorities to represent the pond and its inhabitants, and that the presence of the narrator at the pond usually results in corresponding dissonance or harmonic ambiguity. In the fourth movement, as the narrator considers the “successive nations” that inhabited the pond, came to understand it, and eventually passed away, Argento reshapes his approach to this strategy to interpret the subtext. As

a result, he uses harmonic language in new ways to color three themes in particular: the narrator “extolling” or praising the pond, previous generations that inhabited the pond, and the pond itself.

A. Harmonic Representation of the Narrator Extolling the Pond

At the first choral entrance in measure three, Argento begins by featuring pitches from the two tonal areas implied by the major triads he used to construct the preceding motif W9 in the harp. Pitch material for soprano and alto voices is in A major, while tenor and bass begin in C-sharp, departing these centers only for the final B natural in the bass voice:

Figure 6.12
Musical Example: Chorus, mm. 3-4

The musical score for the Chorus, measures 3-4, is presented for four voices: Soprano, Alto, Tenor, and Bass. The score begins with a forte (*ff*) dynamic and an 'A tempo' marking. The lyrics are 'Sky wa - ter.' with a triplet of eighth notes. The Soprano and Alto parts are in A major, while the Tenor and Bass parts are in C-sharp major. The Tenor and Bass parts have a final B natural note.

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Argento begins the following choral entrance in measures eight through nine, loosely based upon the E and C major harmonies comprising the second hearing of motif W9, then incorporating pitches in the lower three voices which further obfuscate these tonal centers:

Figure 6.13
Musical Example: Harp and Chorus, mm. 7-8

A tempo

ff *mp*

Lake of light.

ff *mp*

Lake of light.

ff *mp*

Lake of light.

ff *mp*

Lake of light.

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Argento’s approach to the harmonic language in these two brief passages is inconsistent with similar moments in the preceding movements, as the sonorities he employs here are comparatively more dissonant interpretations of language which glorifies the pond. The following table begins to show the contrast and complexity presented by the language characterizing these phrases:

Figure 6.14
Table: Sonorities Employed in the Chorus, mm. 3-4, 7-8

Word	[Pitches Utilized]	Type of Sonority
Sky	[A-C [#] -E/E [#]]	Distorted, A major/A augmented
water	[A/A [#] -C [#] -E [#]]	Distorted, A [#] minor/A augmented
water	[B-D-E [#] (F)-A]	Tertian, Enharmonic B half diminished seventh
Lake	[C-G/G [#] -D]	Distorted, Fifth
of	[E-G/G [#] -B]	Distorted, E minor/E major
Light	[D/D [#] -F [#] -C]	Incomplete/Distorted Tertian

Four of the six sonorities are distorted in some manner. The word “Sky” and the first syllable of the word “water” simultaneously feature two tertian constructs, though the first can just as easily be heard as an F augmented seventh, respelled enharmonically. Sonorities for the words “Lake” and “of” exhibit similar distortion and dissonance, as the first simultaneously contains perfect and broken fifths, and the second two tertian varieties. The remaining two constructs are paired with the final syllable and word of the respective passages. The B half diminished seventh chord featured for the second syllable of the word

water is the most consonant harmony in the two phrases, while the construct coloring the word “Light” is easily the most dissonant.

In the ensuing measures 9 through 12, the narrator continues to extol the pond, and Argento continues in much the same fashion:

Figure 6.15
Musical Example: Chorus, Harp and Violoncellos, mm. 9-12

The musical score is divided into two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a harp/violoncello staff. The second system contains the harp/violoncello staff and three additional staves for the harp/violoncello ensemble.

System 1:

- Measures 9-12:** Labeled **Larghetto** ($\text{♩} = \text{ca. } 58$). Dynamics range from *f* to *ff*. The tempo changes to **Maestoso** ($\text{♩} = \text{ca. } 84$) at measure 12.
- Lyrics:** Great crys - tal — on the sur - face of the earth.
- Tempo/Tempo markings:** *rit.*, *poco decresc.*

System 2:

- Measures 9-12:** Labeled **Larghetto** ($\text{♩} = \text{ca. } 58$). Dynamics range from *mp* to *ff*. The tempo changes to **Maestoso** ($\text{♩} = \text{ca. } 84$) at measure 12.
- Tempo/Tempo markings:** *rit.*, *poco decresc.*
- Performance instructions:** *pizz. (senza sord.)*, *arco.*, *f*, *l.v.*

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Throughout this phrase, the instruments present a repeated low G pedal tone. Argento utilizes this pedal tone as octave anacrusis for the chorus, which gradually departs this center to explore different harmonic material. The following table once again illustrates the constructs employed in the choral music for this phrase:

Figure 6.16
Table: Sonorities Employed in the Chorus, mm. 9-13

Word	[Pitches Utilized]	Type of Sonority
Great	[G]	Octave
<i>crystal</i>	[C-E-G]	Tertian, C major
<i>crystal</i>	[F [#] -C [#] -G]	Broken Fifth
on	[D [#] -G(F ^{##})-A [#] -C [#]]	Tertian, (Enharmonic) D [#] dominant seventh
the	[A-C [#] -E-G]	Tertian, A dominant seventh
<i>surface</i>	[D-F-A-C [#]]	Tertian, D minor major seventh
<i>surface</i>	[G/G [#] -B-D]	Distorted, G major/G [#] diminished
of	[F-A-C [#] -E]	Tertian, F augmented major seventh
the	[A-E-B-E [#] (F)]	Broken Fifth
earth	[C [#] -E [#] -G [#]]	Tertian, C [#] major

Inclusion of several tertian varieties tempers dissonance, several of which contain the pedal pitch G natural. However, Argento interrupts this gradually more consonant language, leading from the G pedal directly to a tritone cadence on a C-sharp triad, which the violoncellos sustain and the harp arpeggiates as the start of motif W10 and the ensuing section. McGaghie acknowledges this cadence and two which follow in his survey as well, attesting that they “confer a strong sense of resolution.”⁵⁰

The relative dissonance which characterizes the introduction seems out of place as means to color descriptions of the pond. Yet, these descriptions are largely figurative, imagery crafted by the narrator to praise a something it seems he only partly understands. This stance is further supported by Argento’s approach to harmonic language in regard to the remaining two overarching textual themes in the movement.

B. Harmonic Representation of Man’s Past Presence at the Pond

Most of the textual material featured in measures 13 through 30 centers around man’s past presence at the pond, as the narrator considers several possible inhabitants that may have also praised the body of water. Argento colors the different generations in a harmonic manner that depicts them as welcome inhabitants at the pond, possessing considerable understanding of the lake, much in the same fashion he

⁵⁰ McGaghie, pp. 221-223.

did the “older man, an excellent fisher.” The chorus begins the first of these passages in measure 13 (see Figure 6.4), declaiming the textual phrase “Successive nations perchance have drank at admired and fathomed it, and passed away.” Following a three note anacrusis outlining a C-sharp major triad in octaves, Argento utilizes consonant tertian sonorities. The following table illustrates the harmonic language for this passage:

Figure 6.17
Table: Sonorities Employed in the Chorus, mm. 12-16

Word	[Pitches Utilized]	Type of Sonority
<i>Successive</i>	[C#]	Octave
<i>Successive</i>	[E#]	Octave
<i>Successive</i>	[G#]	Octave
<i>nations</i>	[B-D#-F#-A]	Tertian, B dominant seventh
<i>nations</i>	[B-D#-F#]	Tertian, B major
<i>perchance</i>	[B-D#]	Incomplete Tertian
<i>perchance</i>	[C#-E#-B]	Incomplete Tertian
<i>have</i>	[C#-E#-B]	Incomplete Tertian
<i>drank</i>	[G-B-D]	Tertian, G major
<i>at</i>	[G-B-D]	Tertian, G major
<i>admired</i>	[B-D]	Incomplete Tertian
<i>admired</i>	[A-C#-E-B]	Tertian, A major (add nine)
<i>and</i>	[C#-E-G-B]	Tertian, C# half diminished seventh
<i>fathomed</i>	[G-B-D]	Tertian, G major
<i>fathomed</i>	[C#-E#-G#]	Tertian, C# major
<i>it</i>	[C#-E#-G#]	Tertian, C# major
<i>and</i>	[E]	Octave
<i>passed</i>	[G-B-D-E# (F)]	Tertian, G dominant seventh (enharmonic)
<i>away</i>	[C#-E#-G#]	Tertian, C# major
<i>away</i>	[C#-E#-G#]	Tertian, C# major

Though Argento’s language does not progress in a traditional sense, it is made accessible through frequent repetition of sonorities, which often share common tones with neighboring harmonies. These chords are almost exclusively major in quality. Further, he features incomplete tertian varieties only after having introduced them in complete form.

In contrast, two cadences in this passage feature tritone relationships as before, in particular the movement between G and C-sharp triads which colors the textual phrases “and fathomed it” and “passed away.” Argento features this juxtaposition within the phrase as well, setting the syllables “*perchance have drank at admired*” with the same two sonorities. These cadences symbolically suggest man’s imperfection as they die, seemingly at the height of their understanding.

In measures 19 through 26 (see Figure 6.6), the chorus declaims the text “Who knows in how many unremembered nations literature(s) this has been the Castalion Fountain? Or what nymphs presided over it in the Golden Age?” Argento employs the following sonorities to set the first of these two phrases:

Figure 6.18
Table: Sonorities Employed in the Chorus, mm. 19-23

Word	[Pitches Utilized]	Type of Sonority
Who	[C-E-G [#]]	Tertian, C augmented
knows	[E-G [#] -B]	Tertian, E major
in	[A-C-E-G [#]]	Tertian, A minor major seventh
how	[F [#] -A [#] -C [#]]	Tertian, F [#] minor
<i>many</i>	[E-G [#] -B]	Tertian, E major
many	[F [#] -A [#] -C [#]]	Tertian, F [#] minor
<i>unremembered</i>	[E-G-B]	Tertian, E minor
<i>unremembered</i>	[D-F [#] -A]	Tertian, D major
<i>unremembered</i>	[G-B-D]	Tertian, G major
<i>unremembered</i>	[A-C [#] -E]	Tertian, A major
<i>nations</i> ’	[B ^b -D-F]	Tertian, B ^b major
<i>nations</i> ’	[C-E-G-B ^b]	Tertian, C dominant seventh
<i>literatures</i>	[B ^b -D ^b -F]	Tertian, B ^b minor
<i>literatures</i>	[B ^b -D ^b -F]	Tertian, B ^b minor
<i>literatures</i>	[G ^b -D ^b -F-A]	Incomplete Tertian
<i>literatures</i>	[B ^b -D ^b -F]	Tertian, B ^b minor
this	[F [#] -A-C [#]]	Tertian, F [#] minor
has	[C [#] -E [#] -G [#]]	Tertian, C [#] major
been	[F [#] -A-C [#]]	Tertian, F [#] minor
the	[F [#] -A-C [#]]	Tertian, F [#] minor
<i>Castalion</i>	[E-B-F [#] -C [#]]	Fifths
<i>Castalion</i>	[D [#] -A-C [#] -E [#]]	Incomplete Tertian
<i>Castalion</i>	[C [#] -G [#] -D [#] -A]	Broken Fifth
<i>Fountain</i>	[A-C [#]]	Incomplete Tertian
<i>Fountain</i>	[F [#] -A]	Incomplete Tertian

Here the composer utilizes primarily major and minor tertian constructs as neighboring chords still frequently share one or more common tones. In Greek mythology, the Castalian Fountain was located at Delphi under Mount Parnassus. Phoebus Apollo presided over this shrine and “Castalia was its sacred spring; Cephissus its river.”⁵¹ Argento interprets this word differently than the surrounding phrases, featuring more dissonance. Despite this interruption, the words immediately surrounding “this has been the” and “Fountain” can be seen as part of the same unifying succession of thirds, F-sharp, A, C-sharp, E-

⁵¹ Edith Hamilton, *Mythology* (New York, Boston: Little, Brown and Company, 1998), 30.

sharp and G-sharp. By utilizing these successions to create the harmonic material in this manner, Argento not only logically unifies words and clauses within the phrase, but interprets textual meaning in yet another symbolic manner, again embodying the possible shared experiences of subsequent generations through shared and related common tones.

In the ensuing phrase in measures 23 through 26 (see Figure 6.6) Argento continues to utilize primarily tertian constructs to interpret similar textual themes, as illustrated by the following table:

Figure 6.19
Table: Sonorities Employed in the Chorus, mm. 23-26

Word	[Pitches Utilized]	Type of Sonority
or	[G [#] -A-B-C [#]]	Scalar
what	[F [#] -A-C [#] -E]	Tertian, F [#] minor seventh
nymphs	[D-F [#]]	Incomplete Tertian
<i>presided</i>	[F [#] -C [#] -G [#] -D]	Broken Fifth
<i>presided</i>	[G [#] -B-D-F [#]]	Tertian, G [#] half diminished seventh
<i>presided</i>	[G [#] -A-B-C]	Scalar
<i>over</i>	[A-C-E]	Tertian, A minor
<i>over</i>	[C-G-B]	Incomplete Tertian
it	[F [#] -A-C-E]	Tertian, F [#] half diminished seventh
in	[A-C-E-G]	Tertian, A minor seventh
the	[B-D-F [#] -C]	Tertian, B minor (add nine)
<i>Golden</i>	[C-E-G]	Tertian, C major
<i>Golden</i>	[C-E-G]	Tertian, C major
Age	[F [#] -A [#] -C [#]]	Tertian, F [#] major

The phrase “or what nymphs presided” features neighboring harmonies that share one or more common tones, but these do not consist of successive thirds which characterize the previous phrase. The following passage returns to this trend, as harmonies employed for the phrase “over it in the Golden” feature the sequential thirds B-D-F[#]-A-C-E-G. Argento completes this phrase with another tritone cadence, through his juxtaposition of C major and F-sharp major sonorities. Edith Hamilton describes this second mythological reference, stating that “Zeus ascended the throne, Saturn fled to Italy and brought in the Golden Age, a time of perfect peace and happiness, which lasted as long as he reigned.”⁵² Argento’s harmonic approach colors this phrase in the manner of several previous phrases, an era which has also “passed away.”

Argento changes character in the next section, measures 27 through 30 (see Figure 6.7) featuring first the women and then the men’s voices in four part divisi, and ending tutti for the final phase “out of

⁵² Ibid., 22.

Eden.” The harmonic language used for these passages is remarkably consistent with preceding moments in the movement:

Figure 6.20
Table: Sonorities Employed in the Chorus, mm. 27-31

Word	[Pitches Utilized]	Type of Sonority
<i>Perhaps</i>	[F [#] -A [#] -C [#]]	Tertian, F [#] major
<i>Perhaps</i>	[E-G-B]	Tertian, E minor
on	[F [#] -A [#] -C [#]]	Tertian, F [#] major
that	[C [#] -E-G-B]	Tertian, C [#] half diminished seventh
spring	[G-B-D]	Tertian, G major
<i>morning</i>	[C-E-B ^b]	Incomplete Tertian
<i>morning</i>	[G-B ^b -D-F [#]]	Tertian, G minor major seventh
when	[F [#] -A [#] -C [#]]	Tertian, F [#] major
<i>Adam</i>	[E-G-B]	Tertian, E minor
<i>Adam</i>	[E-G-B]	Tertian, E minor
and	[F [#] -A [#] -C [#]]	Tertian, F [#] major
Eve	[C [#] -E-G-B]	Tertian, C [#] half diminished seventh
were	[G-B-D]	Tertian, G major
<i>driven</i>	[C-E-G-B ^b]	Tertian, C dominant seventh
<i>driven</i>	[G-B ^b -D-F [#]]	Tertian, G minor major seventh
out	[E-G-B ^b]	Tertian, E diminished
of	[G-B ^b -D-F [#]]	Tertian, G minor major seventh
<i>Eden</i>	[G-D-F [#] -A]	Incomplete Tertian
<i>Eden</i>	[B ^b -D-F [#] -A]	Tertian, B ^b augmented major seventh

The phrase “Perhaps on that spring morning” features tertian harmonies, which repeat as basis for the words “when Adam and Eve were driven.” The final sonorities for each of these two phrases are interesting, as Argento’s inclusion of major sevenths in each provides unique color, which can be linked to the final B-flat augmented chord on the second syllable of the word “Eden.”

C. Harmonic Representation of Walden Pond

The harmonic language that Argento uses to represent Walden Pond in this movement is consistent with that in previous movements, and different passages show evidence of different approaches, either repeated from previous movements or related in some way to his representation of the other themes in this movement. The first phrase which clearly describes Walden Pond in a literal, rather than figurative manner, occurs in measures 17 through 19 (See Figure 6.5). The following table shows the harmonic constructs employed in these measures:

Figure 6.21
Table: Sonorities Employed in the Chorus, mm. 17-19

Word	[Pitches Utilized]	Type of Sonority
and	[C [#]]	Octave
still	[B]	Octave
its	[A-C [#]]	Incomplete Tertian
water	[D-F [#]]	Incomplete Tertian
water	[C [#] -E-G [#]]	Tertian, C [#] minor
is	[G [#] -B-D-F [#]]	Tertian, G [#] half diminished seventh
green	[C-E-B ^b]	Incomplete Tertian
and	[E-B ^b -F [#] -C]	Broken Fifth
<i>pellucid</i>	[A-C-E-G]	Tertian, A minor seventh
<i>pellucid</i>	[B ^b -D-F]	Tertian, B ^b major
<i>pellucid</i>	[C-E-G]	Tertian, C major
as	[E-G-B ^b -D]	Tertian, E half diminished seventh
ever	[G [#] -B-D-F]	Tertian, G [#] diminished seventh
<i>ever</i>	[E-G [#] -B]	Tertian, E major

The passage consists largely of diminished, minor and major tertian constructs, similar to Argento's approaches in preceding movements. The broken fifth construct and incomplete tertian sonorities are uncharacteristic, but minimal departures from the harmonies which characterize the majority of the passage. While there are many instances wherein sonorities that are either successive or utilized to set specific textual phrases, none share successive thirds with anywhere near the consistency as other phrases in the movement.

As previously discussed, Argento repeats musical material from measures 13 through 16 as basis for new textual material in measures 40 through 44 (see Figures 6.4 and 6.10). The harmonic constructs that appear as a result are once again illustrated in the following table:

Figure 6.22
Table: Sonorities Employed in the Chorus, mm. 40-44

Word	[Pitches Utilized]	Type of Sonority
and	[C [#]]	Octave
even	[E [#]]	Octave
<i>even</i>	[G [#]]	Octave
then	[B-D [#] -F [#] -A]	Tertian, B dominant seventh
<i>breaking</i>	[B-D [#] -F [#] -A]	Tertian, B dominant seventh
<i>breaking</i>	[B-D [#]]	Incomplete Tertian
up	[C [#] -E [#] -B]	Incomplete Tertian
in	[E [#] -G [#] -B-D [#]]	E [#] half diminished seventh
a	[C [#] -E [#] -B]	Incomplete Tertian
<i>gentle</i>	[G-B-D]	Tertian, G major

(Figure 6.22, cont.)

<i>gentle</i>	[G-B-D]	Tertian, G major
<i>spring</i>	[B-D]	Incomplete Tertian
<i>rain</i>	[A-C [#] -E-B]	Tertian, A major (add nine)
<i>and</i>	[C [#] -E-G-B]	Tertian, C [#] half diminished seventh
<i>covered</i>	[G-B-D]	Tertian, G major
<i>covered</i>	[C [#] -F(E [#])-G [#]]	Tertian, C [#] major (enharmonic)
<i>with</i>	[G-B-D]	Tertian, G major
<i>ducks</i>	[C [#] -F(E [#])-G [#]]	Tertian, C [#] major (enharmonic)
<i>and</i>	[E [#] -B]	Broken Fifth
<i>geese</i>	[A-C [#] -E]	Tertian, A major
<i>which</i>	[G-D-A-E]	Fifth
<i>had</i>	[F [#] -A]	Incomplete Tertian
<i>not</i>	[E-G-B]	Tertian, E minor
<i>heard</i>	[G-B-D-E [#] (F)]	Tertian, G dominant seventh (enharmonic)
<i>of</i>	[C [#] -E [#] -G [#]]	Tertian, C [#] major
<i>the</i>	[C [#] -E [#] -G [#]]	Tertian, C [#] major
<i>fall</i>	[C [#] -E [#] -G [#]]	Tertian, C [#] major

Once more, Argento features predominantly tertian harmonies. His approaches to two phrases, “and covered with ducks and geese” and “heard of the fall,” are particularly noteworthy. For the first, he utilizes several major chords, some of which are respelled enharmonically, which depict the animal inhabitants of the pond in similar ways as in previous movements. The word “ducks” is set on a C-sharp major triad, while “geese” is A major, linking these two creatures to Argento’s approach in the first iterations of motifs W9 and W10. These two phrases also feature several tritone relationships, moving frequently back and forth between G and C-sharp sonorities. By repeating the tritone cadence between G major and C-sharp major for the phrase “heard of the fall,” he links Adam and Eve’s banishment to previous interpretations of man’s imperfections, making yet another textual connection through his use of repetition.

Immediately following, in measures 44 through 51 (see Figure 6.11), Argento continues in much the same fashion, featuring predominantly tertian sonorities:

Figure 6.23
Table: Sonorities Employed in the Chorus, mm. 44-51

Word	[Pitches Utilized]	Type of Sonority
<i>Even</i>	[A-C [#]]	Incomplete Tertian
<i>Even</i>	[A-B-C [#] -D [#]]	Scalar
<i>then</i>	[F [#] -C [#] -G [#] -E ^b (D [#])]	Fifth
<i>it</i>	[F-C [#] -G [#] -E ^b (D [#])]	Broken Fifth
<i>had</i>	[A-C [#] -E ^b -A ^b (G [#])]	New Construct

(Figure 6.23, cont.)

<i>clarified</i>	[Bb-D-F-A ^b]	Tertian, B ^b dominant seventh
<i>clarified</i>	[Bb-D-F-A ^b]	Tertian, B ^b dominant seventh
<i>clarified</i>	[Bb-D-F-A ^b]	Tertian, B ^b dominant seventh
<i>its</i>	[G-B]	Incomplete Tertian
<i>waters</i>	[B-D-F-A ^b]	Tertian, B diminished seventh
<i>waters</i>	[E-G-B-D]	Tertian, E minor seventh
<i>and</i>	[F]	Octave
<i>colored</i>	[C-E-G-B ^b]	Tertian, C dominant seventh
<i>colored</i>	[C-E-G-B ^b]	Tertian, C dominant seventh
<i>them</i>	[C-E-B ^b]	Incomplete Tertian
<i>of</i>	[C-E-G-B ^b]	Tertian, C dominant seventh
<i>the</i>	[A-C-E]	Tertian, A minor
<i>hue</i>	[E-G-B ^b -D]	Tertian, E half diminished seventh
<i>they</i>	[F [#] -A-C-E]	Tertian, F [#] half diminished seventh
<i>now</i>	[D-F [#] -C-E]	Incomplete Tertian
<i>wear</i>	[G-B ^b -D]	Tertian, G minor
<i>and</i>	[G-B ^b -D]	Tertian, G minor
<i>obtained</i>	[C-E-G]	Tertian, C major
<i>obtained</i>	[B ^b -D-F]	Tertian, B ^b major
<i>a</i>	[C-E-G]	Tertian, C major
<i>patent</i>	[C-E-G-B ^b]	Tertian, C dominant seventh
<i>patent</i>	[A-C-E]	Tertian, A minor
<i>of</i>	[C-E-B ^b]	Incomplete Tertian
<i>Heaven</i>	[A-E-B]	Fifth
<i>Heaven</i>	[E-G-B]	Tertian, E minor
<i>to</i>	[B-F [#] -A]	Incomplete Tertian
<i>be</i>	[C-E-G-B]	Tertian, C major seventh
<i>the</i>	[B-D-F [#]]	Tertian, B minor
<i>only</i>	[E-G-B]	Tertian, E minor
<i>only</i>	[B-D-F [#]]	Tertian, B minor

Five sonorities in this lengthy passage are not octave or tertian harmonies. The phrase “Even then it had” exhibits significant dissonance, even including a new construct on the word “had.” This dissonance clearly relates to text, as the phrase precedes the word “clarified,” which in contrast is comprised of successive B-flat dominant seventh harmonies. Argento features the only additional non-tertian sonority for the first syllable of the word “Heaven,” which he appropriately sets with a perfect fifth construct.

In two additional instances within this movement, Argento utilizes versions of motif W1 to set text which focuses on the pond. To this point in the work, these are the only two moments where the narrator refers to the body of water by name, Walden Pond. The first example of this approach occurs in measures 36 through 41 (see Figure 6.9), and consists of the following harmonic language:

Figure 6.24
Table: Sonorities Employed in the Chorus, mm. 36-41

Word	[Pitches Utilized]	Type of Sonority
<i>Walden</i>	[C-D-E]	Scalar
<i>Walden</i>	[C-G-D]	Fifth
Pond	[C-D-E]	Scalar
was	[C-G-D]	Fifth
<i>already</i>	[C-D-E]	Scalar
<i>already</i>	[C-D-E]	Scalar
already	[B \flat -D-F \sharp -C \sharp]	Tertian, B \flat augmented (add nine)
in	[D-A-E-B \flat]	Broken Fifth
existence	[G \sharp -B-D-F \sharp]	Tertian, G \sharp half diminished seventh
existence	[C \sharp -E \sharp -G \sharp]	Tertian, C \sharp major
<i>existence</i>	[C \sharp -E \sharp -G \sharp]	Tertian, C \sharp major

The first eight sonorities of this passage repeat the harmonic material originally featured in the introduction of the first movement. For the final word, “existence,” Argento features tertian harmonies, once again arriving on a cadence in C-sharp major, facilitated in this instance by a G-sharp half diminished chord, which exhibits a unique fifth relationship.

Argento utilizes motif W1 once more as the movement comes to a close, using it to set a portion of the final phrase (see Figure 6.11). The featured harmonic constructs are as follows:

Figure 6.25
Table: Sonorities Employed in the Chorus, mm. 48-51

Word	[Pitches Utilized]	Type of Sonority
<i>Walden</i>	[E-G \sharp -B-F \sharp]	Tertian, E major (add nine)
<i>Walden</i>	[E-B-F \sharp]	Fifth
Pond	[E-G \sharp -B-F \sharp]	Tertian, E major (add nine)
in	[E-G \sharp -B-F \sharp]	Tertian, E major (add nine)
the	[B-D \sharp -F \sharp]	Tertian, B major
world	[C \sharp -E \sharp -G \sharp]	Tertian, C \sharp major

In this repeated instance, Argento rounds out motif W1 by adding a B pedal in the bass voice. As a result, the scalar sonority becomes a more complete E major nine chord, and is linked by common tone to the fifth construct which follows. It also relates directly to the approach featured in the second movement, where Argento implied the presence of God through his quotation of the hymn “Abide with me,” and similar addition of ninths to the corresponding W1 sonorities.

III. Exploration of Tonal Areas

C-sharp major is the tonal area which permeates the majority of the movement, as nearly all major cadences occur in this key. Argento's compositional approaches, however, often either obscure the perception of this center in some way, or accentuate its arrival through unconventional means. The following table provides the tonal areas suggested, measure numbers and corresponding textual material:

Figure 6.26
Table: Tonal Areas Explored in *Walden Pond*, Movement 4. "Extolling"

Introduction: mm. 1-11 (12)

mm. 1-2	mm. 3-4	mm. 5-6	mm. 7-8
	<i>Sky water.</i>		<i>Lake of Light.</i>
C# major (obscured by A)	ambiguous...	C major (obscured by E)	ambiguous...

Introduction (continued):

mm. 9-11
Great crystal on the surface of the earth.
G pedal to C# major cadence

A: mm. 12-19 (8)

mm. 12-16	mm. 17-19
<i>Successive nations perchance have drunk at, admired, and fathomed it, and passed away,</i>	<i>and still its water is green and pellucid as ever.</i>
C#/A major (C# tritone cadence)	E/C major

B: mm. 20-26 (7)

mm. 20-23	mm. 24-26
<i>Who knows in how many unremembered nations' literatures this has been the Castalian Fountain?</i>	<i>or what nymphs presided over it in the Golden Age?</i>
C# major/minor	E major/minor, ends G major

C: mm. 27-40 (14)

mm. 27-30	mm. 31-35	mm. 36-39
<i>Perhaps on that spring morning when Adam and Eve were driven out of Eden</i>		<i>Walden Pond was already in existence,</i>
G major (obscured by choral mat.)	C major	C major, cadence in C# major

A': mm. 40-51 (12)

mm. 40-44	mm. 45-48	mm. 49-51
<i>and even then breaking up in a gentle spring rain and covered with ducks and geese which had not heard of the fall. Even then it had</i>	<i>clarified its waters and colored them of the hue they now wear, and obtained a patent of Heaven to be the only Walden Pond in the</i>	<i>world.</i>
C# major/A major	E major/ C major	A major/C# major

Beginning the movement with motif W9, Argento simultaneously suggests C-sharp major and A major, two triads which share common tones, but cloud perception of a clear tonal center. In transition from the introduction to the A section, he features the first tritone cadence in this movement, moving from a G pedal tone to a clear C-sharp major sonority on the word "earth."

In the ensuing A section, C-sharp is more readily perceived, but once again de-emphasized through several approaches. Though motif W10 begins with a C-sharp major arpeggio for its first five iterations, each progress subsequently through A major triads. In measure 17, the motif is altered, as Argento features successive E and C major arpeggios, moving once more to new areas. The choral material simultaneously obfuscates and reinforces C-sharp. The beginning and ending of the phrase in measures 13 through 15 reinforce this tonal area, starting with a three note arpeggiated anacrusis, and ending with two tritone cadences which feature C-sharp major triads. Though the next phrase begins on the same pitch in octaves, the harmonic language which follows departs this center.

The B section exhibits similar characteristics. Argento employs motif W11, which outlines successive C-sharp major and minor scales, followed by successive E major and minor scales. Choral material is consonant, but suggests no clear center, finishing the section with another tritone cadence which progresses from C major to F-sharp major. At the end, the harp employs a G major scale.

In measures 27 through 30 of the C section, the choral material is once more consonant but adheres to no obvious center. The harp continues to reinforce the tonal area G, utilizing major and melodic minor scales. This reinforcement serves as dominant preparation for Argento's repetition of motif W1 in the three violoncellos, which returns to the tonal area with which he began the work, C major. The chorus repeats this material in the same key, then departs in transition to the closing section, cadencing once more in C-sharp major.

The final section repeats music from the initial A section, and explores the same tonal areas. The movement ends in C-sharp major, the chorus sustaining this triad as the harp and violoncellos obscure the center once more, cycling through ascending inversions of both C-sharp major and A major. Throughout the movement, Argento features different cadences in C-sharp major, clear harmonic moments which emerge from consistently ambiguous harmonic language. The following table shows the words and syllables which are highlighted by this repeating sonority:

Figure 6.27
Table: Words and Syllables Highlighted by C-sharp Major Sonorities

Measure(s)	Word(s) and Syllable(s)
12-13	<i>"Earth"</i> and <i>"Successive"</i>
15-16	<i>"fathomed it"</i> and <i>"passed away"</i>
39-40	<i>"existence"</i> and <i>"and even"</i>
44	<i>"heard of the fall"</i>
49-50	<i>"world"</i>

Constant reiteration of the tonal area C-sharp major connects the successive nations to one another, and to another character in the preceding movement. In characterizing the older man, Argento utilized the parallel key, C-sharp minor.

IV. Concluding Comments

In the fourth movement, Argento features three successive motifs, each repeated and developed, that relate to one another through their rhythmic construction and inclusion of common tones. This shared pitch material relates fundamentally to the textual themes in the movement, as the narrator considers the many different generations that may have visited the pond. He also repeats music from the first movement, in particular motive W1, which he uses to musically depict those passages which for the first time mention Walden Pond by name.

Argento approaches harmonic language in the fourth movement in similar fashion as in the three movements which precede it, utilizing different approaches to characterize the narrator extolling the pond, the previous generations which inhabited it, and the pond itself. For the first of these three themes, Argento utilizes more dissonant harmonic language, including several distorted or broken harmonies. Argento employs primarily consonant tertian sonorities to depict the previous inhabitants as welcome guests, much like his approach to characterizing the older man in the second movement. The pond itself is depicted through his use of tertian and fifth sonorities, the latter coming in conjunction with his repetition of motive W1. This motive exists in two versions, the first of which relates directly to the material that begins the work. In the second, Argento features fifth and add-nine sonorities, incorporating the former scalar constructs as basis for add-nine tertian sonorities, a development of the motive. While repetition in this instance again implies the spiritual properties of the pond, this harmonic development foreshadows a similar approach in movement five, discussed in the following chapter.

The movement is in C-sharp major, though Argento frequently departs from or obscures this tonal center. This symbolically links the “successive nations” to “the older man, an excellent fisher.” Further, Argento’s means to reinforcing this center, namely arriving at cadences which feature a tritone progression from G major to C-sharp major, also interpret man’s impermanence and imperfection.

CHAPTER SEVEN

Walden Pond, movement 5. “Walden Revisited”

I. Introduction to Form in Movement 5. “Walden Revisited”

Argento’s form for the fifth and final movement, “Walden Revisited,” is illustrated by the following table:

Figure 7.1
Table: Form for *Walden Pond*, Movement 5. “Walden Revisited”

Introduction	A	B	Coda
mm. 1-8 (8) Since I left those shores the wood- choppers have laid them waste,	mm. 9-40 (32) [a] but I remember, I remember... [a’] I remember when I first paddled a boat on Walden, it was completely surrounded by thick and lofty pine and oak woods, and in some of its coves grape-vines had run over the trees next the water and formed bowers under which a boat could pass. [b] I have spent many an hour floating over its surface as the zephyr willed, in a summer fore-noon, lying on my back across the seats, dreaming awake. Dreaming. [b’] And though the woodchoppers have laid bare first this shore and then that, it struck me again tonight,-- Why, here is Walden, the same woodland lake that I discovered so many years ago;	mm. 41-49 (9) where a forest was cut down last winter another is springing up as lustily as ever; the same thought is welling up to its surface that was then; it is the same liquid joy and happiness to itself and its	mm. 50-62 (13) Maker. He rounded this water with his hand, deepened and clarified it in his thought. I see by its face that it is visited by the same reflection; and I can almost say, Walden, is it you?

He structures this movement in very similar fashion as the third, beginning with an introduction this time, which is followed by two main sections and a coda. The first main section is significantly longer than the second, as suggested by the table.

The text focuses on different themes in each of these major sections. In the introduction, the narrator recalls the devastation caused by the “wood-choppers” after his departure from the pond. In the following A section, he remembers the pond as it was when first he saw it, and his experiences at that time. Gradually he realizes that even though things have changed, they remain the same, as the pond and surrounding woods continually recreate themselves. In the B section, the narrator describes this rebirth,

and in the final coda he attributes this to its “Maker,” he who created the pond. Argento interprets the text in these sections differently, utilizing different musical approaches for each.

A. The Introduction: Harmonic Text Painting

He begins the movement with a passage for unaccompanied chorus:

Figure 7.2
Musical Example: Chorus, mm. 1-10

33 Mesto ($\text{♩} = \text{ca. } 72$)

Since I left those shores the wood-choppers have laid

Since I left those shores the wood-choppers have laid

Since I left those shores the wood-choppers have laid

Since I left those shores the wood-choppers have laid

34 Alla barcarola con nostalgia
($\text{♩} = \text{♩}$)

them waste, but I re-member I re-member...

them waste, but I re-member I re-member...

them waste, but I re-member I re-member...

them waste, but I re-member I re-member...

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Argento employs varying constructs to harmonically paint the different textual phrases. The following table illustrates the harmonies employed:

Figure 7.3
Table: Harmonies Employed, mm. 1-10

Word	[Pitches Utilized]	Type of Sonority
Since	[C [#] -E [#] -G [#]]	Tertian, C [#] major
I	[C [#] -E [#] -G [#]]	Tertian, C [#] major
left	[E-F [#] -G [#] -A]	Scalar
those	[B-F [#] -A-C [#]]	Incomplete Tertian
shores	[C [#] -E [#] -G [#]]	Tertian, C [#] major
the	[G-B-D [#] -F [#]]	Tertian, G augmented major seventh
<i>wood-choppers</i>	[D-F/F [#] -C]	Incomplete/Distorted Tertian
<i>wood-choppers</i>	[F [#] -C-G [#] -D]	Broken Fifth
<i>wood-choppers</i>	[G [#] -B-D [#] -A [#]]	Tertian, G [#] minor (add nine)
have	[D-F/F [#] -A]	Distorted D minor/major
laid	[A ^b /A-C-E ^b]	Distorted A ^b major/A diminished
them	[C-E ^b -G ^b -D]	Tertian, C diminished (add nine)
waste	[F]	Octave
but	[F]	Octave
I	[F]	Octave
<i>remember</i>	[F]	Octave
<i>remember</i>	[F]	Octave
<i>remember</i>	[F]	Octave
I	[F]	Octave
<i>remember</i>	[F]	Octave
<i>remember</i>	[F]	Octave
<i>remember</i>	[F]	Octave

The first phrase, “Since I left those shores,” consists primarily of major tertian sonorities centered in C-sharp major, linking it to the preceding movement. The following material receives more dissonant treatment. Argento sets “the wood-choppers” apart from the shores, beginning this phrase with a G augmented major seventh chord, a tritone from the initial area of C-sharp. The following two sonorities are also comparatively more dissonant, the first an incomplete, distorted tertian chord and the second a broken fifth construct. Argento completes this short phrase with a cadence on a G-sharp minor add nine chord. To paint the meaning of the ensuing phrase, Argento sets “have laid” to two different distorted tertian sonorities, followed by a C diminished add nine chord for the syllable “them.” “Waste” is appropriately barren, set to an octave F, which Argento repeats for the remainder of the phrase, “but I remember, I remember.”

B. A Section

1. Employment of Twelve-Tone Material

In measures 19 through 16, Argento introduces twelve-tone music for the first time in the work, a compositional device which unifies the entire A section. The matrix which corresponds with this twelve tone material can be found in Appendix H at the end of this document. As the chorus completes the introduction intoning an F in octaves, the harp and three violoncellos begin featuring the first instance of this approach:

Figure 7.4
Musical Example: Harp and Violoncellos, mm. 9-16

34 *Alla barcarola con nostalgia*
la melodia sempre ben marcato

(♩ = ♩)

The musical score is divided into two systems. The first system shows the harp and three violoncellos. The harp part is marked 'p' and the violoncellos are marked 'pp'. The score includes various accidentals and dynamic markings. The second system shows the harp and three violoncellos. The harp part is marked 'p' and the violoncellos are marked 'pp'. The score includes various accidentals and dynamic markings.

(Figure 7.4, cont.)

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In measures 9 through 16, Argento features a new twelve-tone melody in the treble staff of the harp, first in its prime order (P-0: D – F – A[#] – B – C – G[#] – D[#] – A – G – F[#] – C[#] – E) and immediately followed by the retrograde of that exact same row (R-2: E – C[#] – F[#] – G – A – D[#] – G[#] – C – B – A[#] – F – D). The underlying harp arpeggios couple with the harmonic support provided by the violoncellos, which is primarily tertian. Argento employs many varieties of non-chord tones in the instrumental parts, adding further complexity to the harmonic language.

In measures 25 through 32, Argento utilizes an inversion of the row (I-8, B^b – G – D – C[#] – C – E – A – D[#] – E[#] – F[#] – B – G[#]) as pitch material for a unison melody in the tenor and bass voices, which is once again immediately followed by the same inversion in retrograde (RI-6: G[#] – B – F[#] – E[#] – D[#] – A – E – C – C[#] – D – G – B^b):

Figure 7.5
Musical Example: Chorus and Violoncellos, mm. 25-32

mf

I have spent man-y an hour— float-ing o-ver its sur-face—

mf

I have spent man-y an hour— float-ing o-ver its sur-face—

36 *Con moto* (♩ = ca. 98)

(+ + + | + + +)

mf *f* *mf* *f* *mf*

mf *n.*

mf *f* *mf* *f*

— as the ze- phyr willed, — in a sum-mer fore- noon, — ly - ing on my

— as the ze- phyr willed, — in a sum-mer fore- noon, — ly - ing on my

f *mf* *f* *mf*

mf *f* *mf* *f* *mf*

(Figure 7.5, cont.)

The musical score is arranged in two systems. The first system contains four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The vocal parts enter in the third measure with the lyrics "Dream - ing." and continue with "back a - cross the seats, dream - ing a - wake. Dream - ing." The piano accompaniment begins in the first measure with a G in the bass clef, rising to a B-flat in the second measure, and continues with a series of melodic leaps. The second system contains two staves: a grand staff (treble and bass clef) for the piano. The piano part continues the melodic pattern from the first system, featuring similar leaps and a final measure with a melodic flourish. The dynamic marking *mf* (mezzo-forte) is present in the vocal parts and the piano accompaniment.

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The violoncellos serve as accompaniment for this passage, featuring simple material that harmonically supports this unison melody. The violoncellos begin with a G, rising a minor third to a B-flat. This gesture is repeated for the next seven measures, wherein each downbeat is a step above the preceding and features similar melodic leaps, which either ascend a minor third or descend a major sixth. The one exception to this pattern comes in measure 28, where Argento moves downward a minor sixth from the first to second beats, and then places the following downbeat a minor third above the preceding. The soprano and alto voices join the men for last measure of these phrases, beginning on the final pitch of this version of the row, and repeating the word “Dreaming.”

2. Repetition of Material

Immediately following their initial appearances, Argento repeats both of these passages involving twelve tone material as basis for new material in this section. In measures 17 through 24, Argento repeats the instrumental material just heard in measures 9 through 16, with some slight alterations. This material serves as basis for a new melody in octaves in the chorus, as the narrator remembers first paddling a boat on Walden Pond:

Figure 7.6
Musical Example: Chorus, Harp and Violoncellos, mm. 17-24

35 Pochino meno mosso (♩ = ca. 69)

cant. dolce mp

I re - mem - ber when I

cant. dolce mp

I re - mem - ber when I

cant. dolce mp

I re - mem - ber when I

cant. dolce mp

I re - mem - ber when I

35 Pochino meno mosso (♩ = ca. 69)

mp

mp en dehors

mp

mp

(Figure 7.6, cont.)

The musical score is divided into two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Right and Left Hand). The vocal parts feature a melody with triplet markings and lyrics. The piano accompaniment includes chord labels: D⁴, E⁴, F⁴, C⁴ in the first system, and E³, A⁴, B⁴ in the second system. The lyrics for the first system are: "first pad - dled a boat on Wal - den, it was com - plete - ly sur -". The lyrics for the second system are: "round - ed by thick and lof - ty pine and oak woods, and in some of its coves -".

first pad - dled a boat on Wal - den, it was com - plete - ly sur -

first pad - dled a boat on Wal - den, it was com - plete - ly sur -

first pad - dled a boat on Wal - den, it was com - plete - ly sur -

first pad - dled a boat on Wal - den, it was com - plete - ly sur -

D⁴ E⁴ F⁴ C⁴

round - ed by thick and lof - ty pine and oak woods, and in some of its coves -

round - ed by thick and lof - ty pine and oak woods, and in some of its coves -

round - ed by thick and lof - ty pine and oak woods, and in some of its coves -

round - ed by thick and lof - ty pine and oak woods, and in some of its coves -

E³ A⁴ B⁴

(Figure 7.6, cont.)

— grape - vines had run o - ver the trees next the wa - ter and formed bow - ers un - der

— grape - vines had run o - ver the trees next the wa - ter and formed bow - ers un - der

— grape - vines had run o - ver the trees next the wa - ter and formed bow - ers un - der

— grape - vines had run o - ver the trees next the wa - ter and formed bow - ers un - der

tratt. *a tempo, accel.* **36**

which a boat could pass. _____

which a boat could pass. _____

which a boat could pass. _____ I have spent

which a boat could pass. _____ I have spent

tratt. *a tempo, accel.* **36**

mf

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In this instance, Argento repeats the exact same twelve-tone rows (P-0 and R-2), now featured in the first violoncello. The other two violoncellos continue to support this material, in a very similar manner as in measures 9 through 16, while the harp punctuates the second beat of each measure with rolled chords that reinforce this harmonic support, often incorporating additional pitches for more complex sonorities.

Beginning with the anacrusis to measure 33, Argento takes a similar approach, as he repeats the music from measures 25 through 32 in its entirety, once more as basis for new choral material:

Figure 7.7
Musical Example: Chorus, Harp and Violoncellos, mm. 32-40

The musical score for measures 32-40 is presented in two systems. The first system contains four vocal staves, each with the lyrics "Dream - ing." written below. The notes are in a single melodic line, with a *mf* dynamic marking above the first staff. The second system contains three staves: a vocal staff at the top, and two harp/violoncello staves below it. The vocal staff continues the melody with the lyrics "Dream - ing." and has a *mf* dynamic marking. The harp/violoncello staves provide harmonic support with rolled chords, also marked with *mf*. The key signature has one flat (B-flat), and the time signature is 4/4.

(Figure 7.7, cont.)

37 *Lo stesso tempo ma sempre più animato*
poco più f

— And though the wood - chop - pers — have laid bare first this shore — and then that, it struck me a - gain to -

poco più f

— And though the wood - chop - pers — have laid bare first this shore — and then that, it struck me a - gain to -

poco più f

— And though the wood - chop - pers — have laid bare first this shore — and then that, it struck me a - gain to -

poco più f

— And though the wood - chop - pers — have laid bare first this shore — and then that, it struck me a - gain to -

37 *Lo stesso tempo ma sempre più animato*
f

poco più f

poco più f

poco più f

più f

night, -- Why here is Wal - den, — the same wood - land lake that I dis -

più f

night, -- Why here is Wal - den, — the same wood - land lake that I dis -

più f

night, -- Why here is Wal - den, — the same wood - land lake that I dis -

più f

night, -- Why here is Wal - den, — the same wood - land lake that I dis -

cresc. *F#* *più f* *G#*

cresc. *f*

cresc. *f*

cresc. *f*

(Figure 7.7, cont.)

The musical score is divided into two systems. The first system features four vocal staves (soprano, alto, tenor, and bass) and a piano accompaniment. The vocal parts are marked with a *animandosi* instruction and a fermata. The lyrics "cov - ered — so man - y years a - go; —" are written below each vocal staff. The piano accompaniment consists of a right hand with a melody and a left hand with a bass line. The second system features a piano accompaniment with a right hand and a left hand. The right hand has a melody with a fermata, and the left hand has a bass line. The lyrics "cov - ered — so man - y years a - go; —" are written below the piano accompaniment.

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Here the three violoncellos play the melody originally presented by bass and tenors, repeating the rows I-8 and RI-6. The harp plays the material previously featured in the three violoncellos, successive thirds and sixths in the exact same manner, with only occasional enharmonic respellings.

This repeated material serves again as basis for a new melody in octaves in the chorus, which allows Argento to make another connection between different passages of text. As the violoncellos recall the text “I have spent many an hour floating over its surface as the zephyr willed, in a summer forenoon, lying on my back across the seats, dreaming awake,” the new text paired with this material first notes that the woodchoppers have “laid bare” the shores, but then states, more appropriately for this particular musical pairing, “it struck me again tonight, -- Why here is Walden, the same woodland lake that I discovered so many years ago.” This coupling of textual ideas acts as an impetus for the next musical section, which serves as an extended close to the work.

In this portion of the work, as the narrator works through ideas to come to a higher level of understanding, Argento employs twelve-tone material to embody this process. Even the manner in which he features this material supports this conclusion, as he consistently introduces a row and immediately follows with the same row in retrograde. This section leads to revelations in the ensuing portions of the movement, which further reveal the significance of Argento's approach to harmonic language throughout.

C. B Section

Beginning in measure 41, Argento begins to repeat music from primarily the first movement, and one motif from the third. In the first instance, he reprises material from measures 47 through 56 in movement one:

Figure 7.8
Musical Example: Chorus, Harp and Violoncellos, mm. 41-49

38 Come prima (♩ = ca. 108)

where a for - est was cut down last

where a for - est was cut down last

where a for - est was cut down last

where a for - est was cut down last

38 Come prima (♩ = ca. 108)

più *f* B¹

più *f*

en dehors

più *f*

più *f*

(Figure 7.8, cont.)

win - ter an - oth - er is spring - ing up as lust - i - ly as ev - er;

the same thought is wel - ling up to its sur - face that was then; it is the same liq - uid

pizz. *arco* *en dehors*

(Figure 7.8, cont.)

The musical score is arranged in three systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff begins with the dynamic marking *sub. p* and the instruction *molto cresc.*. The lyrics "joy and hap - pi - ness ——— to it - self and its" are written below each vocal staff. The piano accompaniment consists of a grand staff (treble and bass clef) with the same *sub. p* and *molto cresc.* markings. The second system continues the piano accompaniment, with the right hand ending in a *ff* (fortissimo) dynamic. The third system continues the piano accompaniment, with the left hand and right hand both ending in a *ff* dynamic. The vocal parts are not present in the second and third systems.

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The three violoncellos combine to repeat the music suggesting the texts “it is a clear and deep green well” and “a perennial spring in the midst of pine and oak woods” and motif W2, which originally appeared in the harp. Argento utilizes the harp to double sonorities presented by the chorus, which features new material paired with this repeated music. He repeats one additional approach originally featured in the

first movement, utilizing an extended version of motif W1 to set the text “springing up as lustily as ever.” This recalls his approach to the choral phrase “half a mile long” in measures 14 through 16 of the first movement. Argento voices the motif differently in this instance, as both the scalar and fifth sonorities become major add nine chords, in similar fashion as his approach in movement five, measure 48 and in movement two, measures 68 through 70.

D. Coda

This section prepares the coda which follows, an extended section for unaccompanied chorus, divided into eight parts with significant doubling:

Figure 7.9
Musical Example: Chorus, mm. 50-58

39 **Maestoso** (♩ = ca. 76), *poco a poco diminuendo al fine*

Mak - er. He round - ed this wa - ter with his hand, —

Mak - er. He round - ed this wa - ter with his hand, —

Mak - er. He round - ed this wa - ter with his hand, —

Mak - er. He round - ed this wa - ter with his hand, —

(Figure 7.9, cont.)

(*f*) (*mf*) (*mp*)

— deep - ened and clar - i - fied it — in his thought, — I see by its face — that it is

(*f*) (*mf*) (*mp*)

— deep - ened and clar - i - fied it — in his thought, — I see by its face — that it is

(*f*) (*mf*) (*mp*)

— deep - ened and clar - i - fied it — in his thought, — I see by its face — that it is

(*f*) (*mf*) (*mp*)

— deep - ened and clar - i - fied it — in his thought, — I see by its face — that it is

(*p*) *poco rit.* 40 *a tempo* *pp*

vis - it - ed by the same re - flec - tion; — and I can al - most say,

(*p*) *pp*

vis - it - ed by the same re - flec - tion; — and I can al - most say,

(*p*) *pp*

vis - it - ed by the same re - flec - tion; — and I can al - most say,

(*p*) *pp*

vis - it - ed by the same re - flec - tion; — and I can al - most say,

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For the first time in the text, the narrator considers Walden Pond's creator, and this profound revelation provides the composer with the impetus to explore motif W1 in the most extended fashion of the entire work. The successive sonorities are based upon the scalar and fifth constructs which initially comprise motif W1. Once more, as in preceding appearances of this motif, Argento now adds pitches to the scalar sonorities, making them add nine chords. The progression of harmonies in this extended passage features sonorities which relate to one another either by fifth, or through their inclusion of common tones. This treatment, and the text with which it is paired, provide further insight regarding Argento's employment of this motif in the first, fourth and fifth movements, and clarifies the meaning of the harmonic language which unifies much of the work as a whole.

To conclude the movement and work, Argento has the chorus whisper the final line "Walden is it you," framed by two iterations of motif W5, both featuring harp and violoncellos and leaping from a low A-flat major sonority to an E-major triad an augmented twelfth above:

Figure 7.10
Musical Example: Chorus, Harp and Violoncellos, mm. 58-62

The musical score for Figure 7.10 consists of four systems of music. Each system has three staves. The first three systems are vocal parts for the Chorus, each with the lyrics "say,". The fourth system is for Harp and Violoncellos. The score includes tempo markings "a tempo" and "pp" (pianissimo), and performance instructions "con sord." (con sordina) and "gliss." (glissando). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

(Figure 7.10, cont.)

The musical score is for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, Bass) are in 8/8 time and feature the lyrics "Wal - den, is it you?". The piano accompaniment is in 8/8 time and includes a harp part (treble clef) and three violoncello parts (bass clef). The score is marked "whispered, toneless" and "rall.". The piano part includes dynamic markings "ppp" and "p poss.", and articulation markings "st." and "senza vib.". The violoncello parts are marked "sul A", "sul D", and "sul C" respectively, indicating specific harmonics.

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Setting the chorus in this fashion, “whispered, toneless” is yet another means to interpret text, this time involving the absence of pitch material as the narrator can “almost say, Walden, is it you?” The harp sustains this second E-major sonority for the whole of measure 61, while the violoncellos rise to a D major chord on the second beat, creating slight dissonance with the decaying sonority in the harp. This dissonance leads to the final sonority, where the violoncellos play the pitches C, D and E in harmonics, recreating the work’s initial sonority, the first of motif W1.

II. Pitch and Additional Layers of Meaning

A. Melodic Language and Additional Layers of Meaning

In several passages throughout the movement, Argento features the chorus singing in octaves. His choice of pitches either relates directly to the material with which it is paired (measures 17 through 24 and 32 through 40) or consists of twelve-tone material (measures 25 through 32). In all instances, rhythm and pitch are designed to clearly communicate the text, and duration and melodic direction serve to color and emphasize words and syllables in speech-like fashion. In fact, there is only one instance where Argento paints the text through his melodic approach. In measures 23 and 24, he depicts the bowers formed by grapevines, as the melody consists of a steadily rising sequence for the words “the water and formed bowers under which a boat could pass” (see Figure 7.6).

B. Harmonic Language and Additional Layers of Meaning

In the A section, despite the constant presence of twelve tone material, Argento features sonorities which are almost exclusively tertian. In measures 9 through 16 (see Figure 7.4) he employs the following sonorities in the violoncellos and bass line in the harp, as illustrated by the following table, which lists each measure and the corresponding harmonies employed:

Figure 7.11
Table: Harmonic Language, mm. 8-16

Measure	Sonorities Employed
9	Tertian, B \flat dominant seventh
10	Tertian, D \sharp half diminished seventh, F dominant seventh
11	Tertian, B major
12	Tertian, E major
13	Tertian, A \sharp half diminished seventh
14	Tertian, G \sharp major
15	Tertian, D \sharp diminished, D \sharp minor
16	Tertian, G \sharp minor, B \flat major

The harmonic material supports the twelve-tone melody which appears in the harp, as Argento uses these sonorities to highlight pitches found in the row. Several pitches in the twelve-tone row are non-chord tones, and sound either as passing tones, or very briefly establish richer sonorities, as they relate to the underlying harmonies by third.

Measures 17 through 24 (see Figure 7.6) exhibit similar harmonic characteristics. As Argento repeats a new version of this material as basis a new octave vocal melody, both the twelve tone and the new

choral material meld with the underlying tertian harmonies, which are made more complicated through the polyphonic nature of their lines, but are again fundamentally tertian:

Figure 7.12
Table: Harmonic Language, mm. 17-24

Measure	Sonorities Employed
17	Tertian, B \flat dominant ninth
18	Tertian, B dominant seventh (enharmonic), F dominant seventh, F dominant ninth
19	Tertian, B major
20	Tertian, E major/C \sharp minor seventh
21	Tertian, A \sharp minor seventh, C \sharp minor seventh add nine
22	Tertian, C minor, A \flat augmented, E augmented seventh
23	Tertian, G \sharp minor ninth, D \sharp minor ninth
24	Tertian, G \sharp minor, B \flat major

Following in measures 25 through 32 (see Figure 7.5), as Argento pairs rows I-8 and RI-6 with a unison bassline passed between the violoncellos, the resulting harmonies are all tertian or incomplete tertian varieties. The table which follows illustrates this in the same manner as the two previous:

Figure 7.13
Table: Harmonic Language, mm. 25-32

Measure	Sonorities Employed
25	Tertian, G minor
26	Tertian, A major, A minor
27	Tertian, B dominant seventh, B minor
28	Tertian, C \sharp dominant seventh
29	Tertian, E major, G augmented
30	Tertian, D \sharp diminished, Incomplete Tertian, A minor, A major
31	Incomplete Tertian, C \sharp , G
32	Incomplete Tertian, B \flat

In measures 33 through 40 (see Figure 7.7), Argento proceeds harmonically in much the same way. The harmonic language resulting from the combined vocal and instrumental forces is illustrated in the following:

Figure 7.14
Table: Harmonic Language, mm. 33-40

Measure	Sonorities Employed
33	Tertian, G minor
34	Tertian, A major, A minor, A diminished
35	Tertian, B dominant seventh, B minor
36	Tertian, C [#] dominant seventh
37	Tertian, C [#] minor
38	Unclear
39	Incomplete Tertian, C [#] , Tertian, G major
40	Incomplete Tertian, G

In this final passage featuring twelve-tone material, there are several moments where the harmony is more obscured, in particular that featured in measure 38. Examining the harmonic constructs used for each of the phrases outlined in this section, however, exhibits four passages with very similar harmonic progressions.

The harmonic language in measures 41 through 49 (see Figure 7.8), the ensuing B section which features new choral material paired with substantial repeated music from the first movement, is again almost exclusively tertian. The following table illustrates the sonorities featured in the chorus and harp in this passage:

Figure 7.15
Table: Harmonies Employed in Chorus and Harp, mm. 41-49

Word	[Pitches Utilized]	Type of Sonority
where	[G]	Octave
a	[G]	Octave
<i>forest</i>	[F-A-C-G]	Tertian, F major (add nine)
<i>forest</i>	[F-A-C-G]	Tertian, F major (add nine)
was	[F-A-C-G]	Tertian, F major (add nine)
cut	[E-G-B]	Tertian, E minor
down	[E-G-B]	Tertian, E minor
last	[E-G-B]	Tertian, E minor
<i>winter</i>	[G-D-F-A]	Incomplete Tertian
<i>winter</i>	[G-D-F-A]	Incomplete Tertian
<i>another</i>	[G-D-F-A]	Incomplete Tertian
<i>another</i>	[C-E-G-B]	Tertian, C major seventh
<i>another</i>	[B-F-A-C]	Incomplete Tertian
is	[C-G-B-D]	Incomplete Tertian
<i>springing</i>	[C-E-G-D]	Tertian, C major (add nine)
<i>springing</i>	[C-E-G-D]	Tertian, C major (add nine)
up	[C-E-G-D]	Tertian, C major (add nine)
as	[C-E-G-D]	Tertian, C major (add nine)
<i>lustily</i>	[C-E-G-D]	Tertian, C major (add nine)

(Figure 7.15, cont.)

lustily	[C-E-G-D]	Tertian, C major (add nine)
lustily	[C-E-G-D]	Tertian, C major (add nine)
as	[C-E-G-D]	Tertian, C major (add nine)
ever	[C-E-G-D]	Tertian, C major (add nine)
ever	[C-E-G-D]	Tertian, C major (add nine)
the	[G]	Octave
same	[A]	Octave
thought	[G]	Octave
is	[G]	Octave
welling	[B-F-A-C]	Incomplete Tertian
welling	[B-F-A-C]	Incomplete Tertian
up	[B-F-A-C]	Incomplete Tertian
to	[B-F-A-C]	Incomplete Tertian
its	[B-F-A-C]	Incomplete Tertian
surface	[G-B-D]	Tertian, G major
surface	[G-B-D]	Tertian, G major
that	[G-B-D]	Tertian, G major
was	[G-B-D]	Tertian, G major
then	[A-C-E-B]	Tertian, A minor (add nine)
it	[A-C-E-B]	Tertian, A minor (add nine)
is	[A-C-E-B]	Tertian, A minor (add nine)
the	[A-C-E-B]	Tertian, A minor (add nine)
same	[G-B-D-F]	Tertian, G dominant seventh
liquid	[F-A-C-G]	Tertian, F major (add nine)
liquid	[E-G-B-F]	Tertian, E minor (add nine)
joy	[F-A-C]	Tertian, F major
and	[B-D-F-A]	Tertian, B half diminished seventh
happiness	[F-A-C]	Tertian, F major
happiness	[B-D-F-A]	Tertian, B half diminished seventh
happiness	[F-A-C]	Tertian, F major
to	[A-E-B-F]	Broken Fifth
itself	[D-A-C]	Incomplete Tertian
itself	[D-F-A-C]	Tertian, D minor seventh
and	[B-D-F-A]	Tertian, B half diminished seventh
its	[B-D-F-A]	Tertian, B half diminished seventh

These tertian harmonies are further enriched by the underlying presence of the violoncellos, who voice motif W2, which consists of G, C and F major sonorities. Both of these chords closely relate to the coinciding choral harmonies, and their combination results in the following enriched sonorities:

Figure 7.16
Table: Harmonies Employed in Chorus, Harp and Violoncellos mm. 41-49

Word	[Pitches Utilized]	Type of Sonority
where	[G]	Octave
a	[G]	Octave
forest	[G-B-D-F-A-C]	Tertian, G dominant thirteenth
forest	[G-B-D-F-A-C]	Tertian, G dominant thirteenth

(Figure 7.16, cont.)

was	[G-B-D-F-A-C]	Tertian, G dominant thirteenth
cut	[E-G-B-D]	Tertian, E dominant seventh
down	[E-G-B-D]	Tertian, E dominant seventh
last	[E-G-B-D]	Tertian, E dominant seventh
winter	[G-B-D-F-A]	Tertian, G dominant ninth
winter	[G-B-D-F-A]	Tertian, G dominant ninth
another	[G-B-D-F-A]	Tertian, G dominant ninth
another	[C-E-G-B-D]	Tertian, C dominant ninth
another	[G-B-D-F-A-C]	Tertian, G dominant eleventh
is	[C-G-B-D]	Incomplete Tertian
springing	[C-G-B-D]	Tertian, C major (add nine)
springing	[C-E-G-D]	Tertian, C major (add nine)
up	[C-E-G-D]	Tertian, C major (add nine)
as	[C-E-G-D]	Tertian, C major (add nine)
lustily	[C-E-G-D]	Tertian, C major (add nine)
lustily	[C-E-G-D]	Tertian, C major (add nine)
lustily	[C-E-G-D]	Tertian, C major (add nine)
as	[C-E-G-D]	Tertian, C major (add nine)
ever	[C-E-G-D]	Tertian, C major (add nine)
ever	[C-E-G-D]	Tertian, C major (add nine)
the	[G]	Octave
same	[A]	Octave
thought	[G]	Octave
is	[G]	Octave
welling	[G-B-D-F-A-C]	Tertian, G dominant thirteenth
welling	[G-B-D-F-A-C]	Tertian, G dominant thirteenth
up	[G-B-D-F-A-C]	Tertian, G dominant thirteenth
to	[G-B-D-F-A-C]	Tertian, G dominant thirteenth
its	[G-B-D-F-A-C]	Tertian, G dominant thirteenth
surface	[G-B-D]	Tertian, G major
surface	[G-B-D]	Tertian, G major
that	[G-B-D]	Tertian, G major
was	[G-B-D]	Tertian, G major
then	[A-C-E-G-B]	Tertian, A minor ninth
it	[A-C-E-G-B]	Tertian, A minor ninth
is	[A-C-E-G-B]	Tertian, A minor ninth
the	[A-C-E-G-B]	Tertian, A minor ninth
same	[G-B-D-F]	Tertian, G dominant seventh
liquid	[G-B-D-F-A-C-G]	Tertian, G dominant thirteenth
liquid	[E-G-B-D-F]	Tertian, E minor ninth
joy	[F-A-C]	Tertian, F major
and	[B-D-F-A]	Tertian, B half diminished seventh
happiness	[F-A-C]	Tertian, F major
happiness	[B-D-F-A]	Tertian, B half diminished seventh
happiness	[F-A-C]	Tertian, F major
to	[F-A-C-E-B]	Tertian, F major ninth
itself	[D-F-A-C]	Tertian, D minor seventh
itself	[D-F-A-C]	Tertian, D minor seventh
and	[B-D-F-A]	Tertian, B half diminished seventh
its	[B-D-F-A]	Tertian, B half diminished 7

In the choral material which begins the coda, Argento employs either tertian or fifth constructs. This symbolically paints the textual passage evoking the pond's Maker, as illustrated by the following table:

Figure 7.17
Table: Harmonies Employed, mm. 50-57

Word	[Pitches Utilized]	Type of Sonority
<i>Maker</i>	[B \flat -D-F-C]	Tertian, B \flat major (add nine)
<i>Maker</i>	[B \flat -D-F-C]	Tertian, B \flat major (add nine)
<i>He</i>	[B \flat -F-C]	Fifth
<i>rounded</i>	[B \flat -D-F-C]	Tertian, B \flat major (add nine)
<i>rounded</i>	[B \flat -F-C]	Fifth
<i>this</i>	[B \flat -D-F-A]	Tertian, B \flat dominant seventh
<i>water</i>	[C-G-D-A]	Fifth
<i>water</i>	[G-B \flat -D-A]	Tertian, G minor (add nine)
<i>with</i>	[G-B \flat -D-A]	Tertian, G minor (add nine)
<i>his</i>	[G-D-A]	Fifth
<i>hand</i>	[G-B \flat -D-A]	Tertian, G minor (add nine)
<i>deepened</i>	[C-G-D-A]	Fifth
<i>deepened</i>	[G-B \flat -D-A]	Tertian, G minor (add nine)
<i>and</i>	[G-D-A]	Fifth
<i>clarified</i>	[C-G-D-A]	Fifth
<i>clarified</i>	[G-B \flat -D-A]	Tertian, G minor (add nine)
<i>clarified</i>	[G-D-A]	Fifth
<i>it</i>	[G-B \flat -D-A]	Tertian, G minor (add nine)
<i>in</i>	[G-D-A]	Fifth
<i>his</i>	[B \flat -D-F-A]	Tertian, B \flat dominant seventh
<i>thought</i>	[E \flat -G-B \flat -F]	Tertian, E \flat major (add nine)
<i>I</i>	[E \flat -G-B \flat -F]	Tertian, E \flat major (add nine)
<i>see</i>	[E \flat -G-B \flat -F]	Tertian, E \flat major (add nine)
<i>by</i>	[E \flat -B \flat -F]	Fifth
<i>its</i>	[E \flat -B \flat -F]	Fifth
<i>face</i>	[E \flat -G-B \flat -F]	Tertian, E \flat major (add nine)
<i>that</i>	[E \flat -G-B \flat -F]	Tertian, E \flat major (add nine)
<i>it</i>	[E \flat -B \flat -F]	Fifth
<i>is</i>	[E \flat -G-B \flat -D]	Tertian, E \flat major seventh
<i>visited</i>	[F-C-G-D]	Fifth
<i>visited</i>	[C-E \flat -G-D]	Tertian, C minor (add nine)
<i>visited</i>	[C-E \flat -G-D]	Tertian, C minor (add nine)
<i>by</i>	[C-G-D]	Fifth
<i>the</i>	[C-E \flat -G-D]	Tertian, C minor (add nine)
<i>same</i>	[E \flat -B \flat -F]	Fifth
<i>reflection</i>	[C-E \flat -G-D]	Tertian, C minor (add nine)
<i>reflection</i>	[E \flat -G-B \flat -F]	Tertian, E \flat major (add nine)
<i>reflection</i>	[E \flat -G-B \flat -F]	Tertian, E \flat major (add nine)

(Figure 7.17, cont.)

and	[E \flat -B \flat -F]	Fifth
I	[E \flat -G-B \flat -F]	Tertian, E \flat major (add nine)
can	[E \flat -B \flat -F]	Fifth
almost	[E \flat -B \flat -F]	Fifth
almost	[E \flat -G-B \flat -D]	Tertian, E \flat major seventh
say	[A \flat -C-E \flat -B \flat]	Tertian, A \flat major (add nine)

Argento's approach to this passage informs the harmonic language featured throughout the work which depicts the pond and its inhabitants, and man's presence. All featured harmonies are either major triads with added minor ninths, fifth constructs or dominant seventh chords. This extended version of motif W1 features all components of previous iterations, combined for this most complete and sonorous iteration in the work. The fifth and tertian constructs feature the following succession of roots: B-flat, G, E-flat, C and A-flat. Successive triads each share two common tones, D and B-flat, B-flat and G, G and E-flat and E-flat and C. The ninths added to these sonorities also feature third relationships, introduced in the order C, A, F, D and B-flat.

In the final measures of the work, Argento twice repeats motif W5, beginning each gesture with an A-flat major triad that ascends an augmented 12th (or augmented 5th) through glissandi. The violoncellos cycle through two more tertian sonorities, E major and D major, before arriving on the scalar construct which begins the work, made up of the pitches C, D and E.

III. Exploration of Tonal Areas

Despite Argento's decision to employ twelve-tone material and to juxtapose repeated portions from throughout the work, he continues to explore tonal areas which consistently feature fifth or common tone relationships. Argento begins the introduction in C-sharp minor, linking it tonally to the previous movement. The choral material which ensues quickly departs this center, incorporating harmonic material which paints the text. The chorus ends this phrase on an F natural in octaves, a dominant preparation for the ensuing section, which begins in B-flat major.

The A section, which features twelve-tone material as its primary component, employs harmonic material that is tonally ambiguous, but predominantly consonant and tertian. Argento repeatedly emphasizes the tonal area B-flat major, featuring this sonority at the start of the first two subsections of the form. This center is clearly heard in measures 9, 16 through 17, and 24, but only briefly. The material beginning the phrases in measures 25 and 33 suggests G minor, which shares the common tones B-flat and D with the preceding B-flat major. The section ends suggesting G major, then G minor,

another implied dominant preparation for the ensuing portion where Argento repeats a portion of music from the first movement.

This repeated and developed music is centered in C major, featuring functional progressions between C and G dominant seventh triads. The sustained F natural, which appears in the third violoncello and breaks the perfect fifth gesture in measure 45, functions as a pedal tone and prepares the next tonal area. Immediately following this repetition, Argento features the most sonorous and extended appearance of motif W1 in the chorus, unaccompanied. This material begins with a B-flat major add nine triad, and progresses through tertian and fifth sonorities which relate to one another as thirds, eventually arriving on a cadence. In the final measures, Argento utilizes motif W5, ascending through glissandi from A-flat major to E major, and closing the work with the same scalar sonority he began, consisting of the pitches C, D and E.

IV. Concluding Comments

Throughout the fifth and final movement Argento uses a variety of approaches to parallel textual meaning. Following an introductory passage which features harmonic text painting, he introduces twelve-tone material for the first time in the work, which he presents and then repeats as basis for new corresponding choral material. This leads in turn to substantial repetition of material from the first movement, which again serves as basis for new choral material. In the final measures of the work, Argento features unaccompanied chorus, presenting an extended development of motif W1, as it considers the pond's Maker. The sonorities in this passage, fifth constructs and tertian add-nine chords, relate to one another by fifth, or through inclusion of common tones. The add-nine chords are developments of formerly scalar sonorities, made tertian through their inclusion of pitches that relate to the roots by perfect fifth. As a result, this passage not only relates to all previous iterations of motif W1, but to the consonant tertian language Argento utilizes throughout to characterize the pond and its inhabitants. In this instance, as the narrator voices his thoughts about the Maker, Argento presents the most complete version of motif W1, and this development contextualizes all previous iterations and informs his approach to harmonic language throughout the work.

CHAPTER EIGHT

*The Vision: Historical Background and Text*⁵³

I. Historical Background

The Community of Jesus, planning to build a new church as its permanent center in Orleans, Cape Cod, Massachusetts, commissioned Dominick Argento to write a work for its dedication. *The Vision*, a motet for mixed chorus and string quartet, was premiered at this inaugural event on June 17, 2000 by the ensemble Gloriæ Dei Cantores, conducted by Elizabeth Patterson.⁵⁴ The commission included a specific request regarding the text, related to the name of the community's new church, the Church of the Transfiguration. As Argento recalled:

The contract specified that the text should have something to do with an account of Christ's Transfiguration, and I was kindly supplied with chapter and verse of all the places in the Bible where that miracle is described.⁵⁵

II. The Transfiguration

A. Biblical Accounts of the Transfiguration

The Transfiguration is depicted in three of the four Holy Gospels of the New Testament, found in the books of Matthew (17: 1-13), Mark (9: 2-13) and Luke (9: 28-36). Following are the three Gospel accounts of the Transfiguration, as they appear in the King James Bible.

Figure 8.1
Table: The Three Gospel Accounts of the Transfiguration

MATTHEW 17: 1-9	MARK 9: 2-9	LUKE 9: 28-36
1: And after six days Jesus taketh Peter, James, and John his brother, and bringeth them up into an high mountain apart,	2: And after six days Jesus taketh with him Peter, and James, and John, and leadeth them up into an high mountain apart by themselves: and he was transfigured before them.	28: And it came to pass about an eight days after these sayings, he took Peter and John and James, and went up into a mountain to pray.
2: And was transfigured before them: and his face did shine as the sun, and his raiment was white as the light.	3: And his raiment became shining, exceeding white as snow; so as no fuller on earth can white them.	29: And as he prayed, the fashion of his countenance was altered, and his raiment was white and glistering.

⁵³ Some of the research presented in this chapter is also featured in Michael McGaghie's "Macaronic things: Thornton Wilder and the Late Choral Music of Dominick Argento" (D.M.A. diss., Boston University, 2010). While our approaches vary slightly, I have credited McGaghie throughout in instances when there is significant overlap, or when he has expressed ideas in a manner with which I concur. Other shared details are included merely as means to contextualize ensuing discussion.

⁵⁴ Argento, *Catalogue Raisonné*, 183.

⁵⁵ *Ibid.*, 184.

(Figure 8.1, cont.)

3: And, behold, there appeared unto them Moses and Elias talking with him	4: And there appeared unto them Elias with Moses: and they were talking with Jesus.	30: And, behold, there talked with him two men, which were Moses and Elias:
4: Then answered Peter, and said unto Jesus, Lord, it is good for us to be here: if thou wilt, let us make here three tabernacles; one for thee, and one for Moses, and one for Elias.	5: And Peter answered and said to Jesus, Master, it is good for us to be here: and let us make three tabernacles; one for thee, and one for Moses, and one for Elias.	31: Who appeared in glory, and spake of his decease which he should accomplish at Jerusalem.
5: While he yet spake, behold, a bright cloud overshadowed them: and behold a voice out of the cloud, which said, This is my beloved Son, in whom I am well pleased; hear ye him.	6: For he wist not what to say; for they were sore afraid.	32: But Peter and they that were with him were heavy with sleep: and when they were awake, they saw his glory, and the two men that stood with him.
6: And when the disciples heard it, they fell on their face, and were sore afraid.	7: And there was a cloud that overshadowed them: and a voice came out of the cloud, saying, This is my beloved Son: hear him.	33: And it came to pass, as they departed from him, Peter said unto Jesus, Master, it is good for us to be here: and let us make three tabernacles; one for thee, and one for Moses, and one for Elias: not knowing what he said.
7: And Jesus came and touched them, and said, Arise, and be not afraid.	8: And suddenly, when they had looked round about, they saw no man any more, save Jesus only with themselves.	34: While he thus spake, there came a cloud, and overshadowed them: and they feared as they entered into the cloud.
8: And when they had lifted up their eyes, they saw no man, save Jesus only.		35: And there came a voice out of the cloud, saying, This is my beloved Son: hear him.
9: And as they came down from the mountain, Jesus charged them, saying, Tell the vision to no man, until the Son of man be risen again from the dead. ⁵⁶	9: And as they came down from the mountain, he charged them that they should tell no man what things they had seen, till the Son of man were risen from the dead. ⁵⁷	36: And when the voice was past, Jesus was found alone. And they kept it close, and told no man in those days any of those things which they had seen. ⁵⁸

The three gospel accounts share the same major details. Peter, James and John, three of Jesus' disciples, accompany him atop a mountain. The three evangelists agree that Jesus is transfigured before them, though Luke does not actually use this term, saying instead that "the fashion of his countenance was altered." All depict the appearance of Moses and Elijah, and all tell of Peter's desire to build three dwellings. The three accounts also describe being "overshadowed" by a cloud, and recall that a voice came "out of the cloud." Here, Mark and Luke quote the voice saying, "This is my beloved Son: hear him." Matthew does as well, but adds between the two phrases, "in whom I am well pleased." Each presents the aforementioned details of the story in the same order, with only slight differences in the ordering of other minor events, and in the way each evangelist highlights different aspects of the event.

⁵⁶ *The Holy Bible*, King James Version (New York: American Bible Society, 1999), 793-794.

⁵⁷ *Ibid.*, 818.

⁵⁸ *Ibid.*, 843.

B. The Details of the Transfiguration and Their Meaning

Understanding the meanings behind the shared details from these accounts illuminates the Transfiguration as one of several key events that form the foundational basis of Christianity. We will briefly consider the significance of the following details: the appearance of Elijah and Moses, Peter's inclusion as one of the three disciples and his suggestion to build three tabernacles, the voice of God coming from within the cloud, and the means of Transfiguration.

There are many probable reasons for the appearance of Moses and Elijah. On one hand "they represent the fulfillment of the Scriptures," respectively the Law and the Prophets.⁵⁹ The disciples knew "these two Old Testament figures were expected to appear before the coming of the messianic age."⁶⁰ In fact, their presence may simply "refute the view that Jesus might in fact be Elijah or one of the prophets (Mk 8:28; compare Deut 18:15)."⁶¹

Peter's presence as one of the three disciples that Jesus asked to accompany him atop the mountain has particular significance, linking the Transfiguration to another important event. Following the appearance of Elijah and Moses, Peter suggests building three tabernacles and the Voice of God comes out of the cloud. The meaning of these two details can be explained through their connection to Peter's confession at Caesarea Philippi, which occurred six to eight days before the Transfiguration. This confession immediately precedes the Transfiguration in all three Gospels. The following comes from Matthew 16: 13-28:

Figure 8.2
Table: Matthew 16: 13-28

- 13: When Jesus came into the coasts of Caesarea Philippi, he asked his disciples, saying,
Whom do men say that I the Son of man am?
14: And they said, Some say that thou art John the Baptist: some, Elias; and others,
Jeremiah, or one of the prophets.
15: He saith unto them, But whom say ye that I am?
16: And Simon Peter answered and said, Thou art the Christ, the Son of the living God.
17: And Jesus answered and said unto him, Blessed art thou, Simon Barjona: for flesh
and blood hath not revealed it unto thee, but my Father which is in heaven.
18: And I say also unto thee, That thou art Peter, and upon this rock I will build my
church; and the gates of hell shall not prevail against it.
19: And I will give unto thee the keys of the kingdom of heaven: and whatsoever thou
shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth shall be
loosed in heaven.

⁵⁹ Robert H. Stein, *Jesus the Messiah: A Survey of the Life of Christ* (InterVarsity Press: Downers Grove, Illinois, 1996), 171-172.

⁶⁰ Ibid.

⁶¹ Ibid.

(Figure 8.2, cont.)

- 20: Then charged he his disciples that they should tell no man that he was Jesus the Christ.
- 21: From that time forth began Jesus to shew unto his disciples, how that he must go unto Jerusalem, and suffer many things of the elders and chief priests and scribes, and be killed, and be raised again the third day.
- 22: Then Peter took him, and began to rebuke him, saying, Be it far from thee, Lord: this shall not be unto thee.
- 23: But he turned, and said unto Peter, Get thee behind me, Satan: thou art an offence unto me: for thou savourest not the things that be of God, but those that be of men.
- 24: Then said Jesus unto his disciples, If any man will come after me, let him deny himself, and take up his cross, and follow me.
- 25: For whosoever will save his life shall lose it: and whosoever will lose his life for my sake shall find it.
- 26: For what is a man profited, if he shall gain the whole world, and lose his own soul? or what shall a man give in exchange for his soul?
- 27: For the Son of man shall come in the glory of his Father with his angels; and then he shall reward every man according to his works.
- 28: Verily I say unto you, There be some standing here, which shall not taste of death, till they see the Son of man coming in his kingdom.⁶²

At the center of this account (verse 21), Jesus reveals the full extent of God's plan for him, and that it will include his suffering and death. This revelation is framed by two exchanges between Jesus and Peter. In the first (verses 15-19), Peter is praised for his understanding that Jesus is "the Christ, the Son of the living God." In the second (verses 22-23), he is severely admonished for his inability to reconcile God's plan with his own expectations.

Days later, atop the mountain, Peter sees Jesus transfigured, standing with Moses and Elijah, and he suggests they build three tabernacles. This time, "Peter in large measure understands. 'The day of fulfillment is near. Moses and Elijah have appeared. The Lord is here. Let us build "tabernacles" in which you can "tabernacle" forever.'"⁶³ However, he has once again misunderstood the most important elements, and God, rather than Jesus, addresses this in two ways:

The first part, "This is my Son, the Beloved," must be understood as a rebuke of the suggestion that tabernacles be built. It has been suggested that Peter's error here is that he wanted to make permanent a fleeting experience... Peter and the disciples had not grasped the implications of the confession uttered at Caesarea Philippi... The command "Listen to him" was a rebuke of Peter and the disciples. They had to understand and accept Jesus' teachings concerning the messianic role... The Voice affirmed that the disciples had to accept Jesus' understanding of his mission as involving suffering and death. Whatever previous understandings they possessed concerning the messianic role must give way to Jesus' own teaching.⁶⁴

⁶² The Holy Bible, King James, 792-793.

⁶³ Arthur Michael Ramsey, *The Glory of God and the Transfiguration of Christ* (Longmans, Green and Co.: London, New York, Toronto, 1949), 109-111.

⁶⁴ Stein, 172-174.

God's statement also links this event to Jesus' baptism, the only other instance where He named Jesus as His son.⁶⁵

Matthew and Mark, describe Jesus as "transfigured." Robert Stein's further thoughts regarding this detail offer considerable insight:

On the mountain Jesus was *transfigured* before the disciples...Jesus experienced a supernatural transformation. Naturalistic explanations, such as the sun breaking through the clouds and shining brightly upon Jesus' white garments, will not do...The Evangelists did not understand it as some outside force shining on Jesus. Rather, they portray this brilliance as radiating outward from inside Jesus. Jesus was transfigured, and his face shone as the sun (Mt 17:3).⁶⁶

The importance here is that the change emanates from Jesus, suggesting that the radiant light is a part of him, and comes through him.

Through their perception of the combined details of the Transfiguration, the disciples witness the vision of the Holy Trinity. The accounts present the three parts of the Holy Trinity connected through three pairs of details. First, the Holy Spirit radiantly emanates through Jesus as his face shines "like the sun." Second, God's voice comes through the Holy Spirit in the form of a bright cloud. Finally, Jesus stands before the disciples, both Father and Son.

III. Argento's Selection of Text

In conjunction with requests of the commission, Argento considered these biblical accounts. He described this experience as follows:

I checked out the passages and found the descriptions strangely pithy, usually a single sentence or two, offering precious little for a composer to work with. Luckily I remembered a passage in the Paradise section of Dante's *Divine Comedy* when Beatrice takes Dante to see Christ. That description of a transfigured Christ, unlike those of the apostles, is spectacular, vivid, and majestic.⁶⁷

Argento's decision led him to Dante's *Commedia*, a work that represents a synthesis of several of the poet's influences.

A. Dante Alighieri (1265-1321) and the *Commedia*

During Dante's life, the focus of theological thought was the Bible, and its influence on he and his contemporaries cannot be overstated:

⁶⁵ Ibid.

⁶⁶ Ibid., 169.

⁶⁷ Argento, *Catalogue Raisonné*, 183-185.

As the holy book of the church, it informed not only liturgy and preaching, art and architecture, but also constituted a vast and complex symbolic network that was intelligible, on whatever level, to all classes of society. Far more than Latin, the Bible itself was the universal “language” of Christian culture.

It is not surprising, then, that when Dante’s writings are considered as a whole, the Christian Scriptures should be the source of more reference and allusion than any other work...⁶⁸

In 1300, Dante Alighieri was exiled from Italy for “his opposition to the ambitions policy of the papacy.”⁶⁹ This resulted in a nomadic existence, and he was exposed to many evils occurring throughout Europe at this time. He began writing the *Commedia* in about 1306.⁷⁰ “The poem takes as its literal subject the state of souls after death” wherein “reason in the pursuit of knowledge and wisdom becomes man’s sole guide on earth, except for the intervention of divine grace or assistance.”⁷¹ Further, the work echoes much of his experience living in exile, as it focuses on “both the power of Sin and the means provided for escaping from its power.”⁷²

Dante is joined by two additional, symbolic main characters in his poem: Virgil, who represents reason or human understanding, and Beatrice, Divine Revelation.⁷³ The two are also influences from the poet’s life: Virgil through his poetry, and Beatrice, or Bice, “a noble Florentine woman of outstanding grace and beauty” as his muse.⁷⁴ Many of Dante’s works honor or depict Beatrice in some manner, and the first example can be seen in his *Vita nuova (The New Life)*.⁷⁵ *Commedia* is organized in three sections: *Inferno* (Hell), *Purgatorio* (Purgatory), and *Paradiso* (Heaven). As *Inferno* begins, Virgil appears at the foot of a mountain, sent by Beatrice, and he and Dante must descend into hell in order to escape from the dark wood (the worldly life).⁷⁶ Dante and Virgil’s descent allows them both to escape,

⁶⁸ Rachel Jacoff, ed., *The Cambridge Companion to Dante: Second Edition* (Cambridge Collections Online: Cambridge University Press, 2009), s.v. “Dante and the Bible” by Peter S. Hawkins, 120.

⁶⁹ Peter Bondanella and Julia Conaway Bondanella, eds., *Dictionary of Italian Literature* (Westport, Connecticut: Greenwood Press, 1996), “Dante Alighieri” by Mark Musa, 152.

⁷⁰ *Ibid.*, 154.

⁷¹ Richard Lansing and Teodolinda Barolini, eds., *The Dante Encyclopedia* (New York and London: Garland Publishing, Inc., 2000), “Commedia I. Introduction” by Aldo Vallone, trans. by Robin Treasure, 181.

⁷² Haskell House Publishers, *Dante: Essays in Commemoration, 1321-1921* (New York: Haskell House Publishers Ltd., 1970), “Some Thoughts on Dante in His Relation to Our Own Time” by Viscount Bryce, 4-5.

⁷³ Bondanella, 154.

⁷⁴ *Ibid.*, 151-52.

⁷⁵ *Ibid.*

⁷⁶ *Ibid.*, 154.

and also to spiritually prepare to ascend the mountain, which comprises *Purgatorio*. At the close of this second section “the time comes for Beatrice (Divine Revelation) to take charge of the pilgrim. Human reason (Virgil) can take man only so far; it cannot show him God or explain his many mysteries.”⁷⁷ The climax of the entire *Commedia*, occurs at the end of the final section, *Paradiso*, as Dante and Beatrice complete their journey to see God, and witness the Holy Trinity.

Each of the three sections is almost identical in length; *Purgatorio* and *Paradiso* consist of thirty-three cantos, while *Inferno* contains thirty-four, due to an additional introductory stanza.⁷⁸ The poetic form for the work is terza rima, which many believe Dante created through his composition of this poem.⁷⁹ Terza rima means “third rhyme” and consists of three-line stanzas “linked in a succession by the interlocking of their rhymes: aba, bcb, cdc, ded, efe, etc... a rhyme scheme that pushes the reader through the poem.”⁸⁰ For the very last verse of the *Commedia*, Dante finishes the rhyme scheme by adding an extra line, for a final four-line stanza.⁸¹ The meter throughout is iambic pentameter. The poem’s structure exists in symbolic layers that relate directly to its eventual climax: the three sections and thirty-three cantos consisting of three lines each, and connected to one another through a unique rhyme scheme, are all representative of the Holy Trinity, God in three parts.

B. Lawrence Binyon’s Translation of Dante’s *Commedia*

Argento’s decision to use an English translation of Dante’s work is to be expected, especially reconsidering certain aspects of his compositional philosophy, namely his strong desire to communicate clearly with his audience. The *Commedia* exists in numerous English translations. These translated versions vary, specifically in regard to their approach and focus, and range from accounts in prose to poetic versions which adhere to Dante’s original form and structure. To create the text for *The Vision*, Argento utilized a translation by Lawrence Binyon, who chose to honor both Dante’s use of language and its poetic form. Curious about Argento’s decision to use this version, I asked what led him to select it. His reasoning was quite simple:

I guess it was convenient, it’s the one I have. It’s in the Harvard Classics Series, which is what I have on my five foot shelf of books...And so I used that. But by that time I guess, I wasn’t even

⁷⁷ Ibid., 155.

⁷⁸ Ibid., 154.

⁷⁹ Louis Untermeyer, *The Pursuit of Poetry: A Guide to Its Understanding and Appreciation With an Explanation of Its Forms and a Dictionary of Poetic Terms*, (New York: Simon and Schuster, 1969), 295.

⁸⁰ Ibid., 92.

⁸¹ Ibid., 295.

thinking about whether it was a good or bad translation, it was just there.⁸²

C. Compiling the Final Text for *The Vision*

In *Catalogue Raisonné as Memoire*, Argento casually described the process of arriving at the final text for *The Vision*, saying only:

I joined a few sections that were not sequential in the original and added the *Commedia's* amazing closing lines... It was a joy to set Dante's text at last, especially after years of brooding about what I might do with his *La vita nuova*.⁸³

The final text certainly comes from Binyon's translation, but exhibits evidence of many alterations and revisions. The composer chose excerpts from two cantos from the *Paradiso*, numbers II and XXXIII.

The following are the stanzas of text Argento selected from Canto II, listed by line number and including both Dante's original Italian text and Binyon's translation:

Figure 8.3
Table: Textual Excerpts from Canto II

<i>lines 31-33</i> Parev' a me che nube ne coprisse lucida, spessa, solida e pulita, quasi adamante che lo sol ferisse.	It seemed a cloud all round about us spread, Luminous, dense, compact and burnished bright, Like diamond with a sunbeam on it shed.
<i>lines 34-36</i> Per entro sè l'eterna margarita ne ricevette com' acqua recepe raggio di luce permanendo unita.	The everlasting pearl enclosed us, quite Within itself, as water of a well Receives, remaining whole, a ray of light.
<i>lines 40-42</i> accender ne dovria più il disio di veder quella essnza in che si vede come nostra natura e Dio s' unio.	The more in us should longing's flame be lit To see that Essence wherein we perceive How our nature and God in one were knit. ⁸⁴

Argento selected the following stanzas from canto XXXIII, listed in the same manner as above:

Figure 8.4
Table: Textual Excerpts from Canto XXXIII

<i>lines 115-17</i> Nella profond e chiare sussistenza dell' alto lume parvermi tre giri di tre colori e d' una contenenza;	Within the clear profound Light's aureole Three circles from its substance now appeared, Of three colours, and each an equal whole.
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⁸² Argento, interview by the author, Appendix C.

⁸³ Argento, *Catalogue Raisonné*, 183.

⁸⁴ Dante Alighieri, *Dante's Paradiso, with a Translation into English Triple Rhyme by Laurence Binyon* (London: MacMillan and Co. Limited, 1952), 16-17.

(Figure 8.4, cont.)

lines 118-20

e l' un dall' altro come iri da iri
parea riflesso, e 'l terzo pareo foco
che quinci e quindi igualmente si spiri.

One its reflection on the next conferred
As rainbow upon rainbow, and the two
Breathed equally the fire that was the third.

lines 142-45

All' alta fantasia qui mancò possa;
il mio disio e 'l velle,
sì come rota ch' igualmente è mossa,
l' amor che move il sole e l' altre stelle.

To the high imagination force now failed;
But like to a wheel whose circling nothing jars
Already on my desire and will prevailed
The Love that moves the sun and the other stars.⁸⁵

The first five of these excerpted stanzas comprise the majority of Argento's final text for the work. However, rather than utilizing sequentially, he arranged them in the following order:

Figure 8.5
Table: Argento's Ordering of Excerpted Cantos

Stanza 1: Canto II, Lines 31-33
Stanza 2: Canto II, Lines 34-36
Stanza 3: Canto XXXIII, Lines 115-117
Stanza 4: Canto XXXIII, Lines 118-120
Stanza 5: Canto II, Lines 40-42

The first two stanzas in this new order appear unaltered from their original form. The third stanza, which comes from a different canto, loosely satisfies the scheme of terza rima, as there is an approximate rhyme between the words "well" and "aureole." Argento made one adjustment in the second line of this stanza (XXXIII, 116 in original), capitalizing the word "Substance." In the fourth stanza, he changed the final two words of the second line (XXXIII, 119) from "the two" to "all of it," in order to maintain the rhyme scheme with the following juxtaposed excerpt. Within the same stanza, Argento made two more revisions, replacing the article "that" with "the" and changing the tense of the verb "were" to "are" (II, 41 and 42).

In order to bridge the gap to his desired conclusion, "the *Commedia's* amazing closing lines," Argento constructed a sixth stanza by selecting words and phrases from two additional cantos, joining them together with his own writing. This stanza begins with the opening phrase and last word of Canto XXXIII, line 124, "O Light Eternal who in thyself alone," but Argento changed the words "who in thyself" to "thou and thou." For the second line of this stanza, he excerpted the last four words from Canto II, line 140, "Save that my mind a sudden glory assailed." He then used this phrase as bookends to his own line, inserting the phrase "upon my soul" within it, and resulting in, "A sudden glory upon my

⁸⁵ Ibid., 392-395.

soul assailed.” To begin the final line of his sixth stanza he excerpted two lines from canto II, number 141, “And its wish came revealed to it in that light” and number 146, “As is the simple truth that all believe.” Finally, he finished his line, excerpting and modifying the last portion of Canto II, line 45, “By faith, not proven in argument; *self-shown*.” The complete compilation is the following sixth stanza in the final text:

Figure 8.6
Table: Argento’s Sixth Stanza

O Light Eternal, thou and thou alone
A sudden glory upon my soul assailed;
Its wish revealed as simple truth, self-sown,

Argento employs the final four-line stanza from the *Commedia* as the conclusion to his text, with an additional alteration. The stanza’s original opening (XXXIII, 142) appears as “To the high imagination force now failed.” Argento changes most of this line, rewriting it as “Where faith triumphant reigned and envious doubt failed.” The sentiment of Argento’s revision seems to reference another excerpted portion, Canto II, line 45, but more importantly aligns the text with the circumstances surrounding the commission, the dedication of the Church of the Transfiguration. The final text for the vision, complete with reordering and adjustments, appears as follows:

Figure 8.7
Table: Final Text for *The Vision*

It seemed a cloud all round about us spread,
Luminous, dense, compact and burnished bright,
Like diamond with a sunbeam on it shed.

The everlasting pearl enclosed us, quite
Within itself, as water of a well
Receives, remaining whole, a ray of light.

Within the clear profound Light’s aureole
Three circles from its Substance now appeared,
Of three colours, and each an equal whole.

One its reflection on the next conferred
As rainbow upon rainbow, and all of it
Breathed equally the fire that was the third.

The more in us should longing’s flame be lit
To see the Essence wherein we are shown
How our nature and God in one are knit.

O Light Eternal thou and thou alone
A sudden glory upon my soul assailed;
Its wish revealed as simple truth, self-sown,

(Figure 8.7, cont.)

Where faith triumphant reigned and envious doubt failed.
But like to a wheel whose circling nothing jars
Already on my desire and will prevailed
The Love that moves the sun and the other stars.

D. Comparison of the Final Text for *The Vision* with the Gospel Accounts of the Transfiguration

The final text for *The Vision* is unquestionably more vivid and descriptive than those presented by the gospel accounts of Matthew, Mark and Luke. More important, however is the difference in focus Argento achieves through his excerpting of Dante. In the evangelical accounts, the initial focus for the disciples is the appearance of Moses and Elijah. All events which follow are seen in relation to this first event, and this clouds the disciples perception of what is perhaps the more important vision, that of the Trinity in several different forms. In Argento's selective compilation of Dante's account, the characters ascend the mountain and arrive at the summit prepared for their vision. As a result, the two are focused solely on the appearance of God, and the mystery of the Holy Trinity. Simultaneously, the final text satisfies the conditions of the commission while providing Argento with a text he strongly identifies with.

CHAPTER NINE

The Vision: Textual-Musical Relationships

I. Repetition and Form in *The Vision*

In his approach to form in *The Vision*, Argento provides each stanza of his final text with varied but related musical material. This approach is illustrated by the following table, which once again labels the sections and subsections, and provides the corresponding measure numbers and textual material:

Figure 9.1
Table: Form for *The Vision*

Introduction	A	B	Coda
mm. 1-8 (8)	mm. 8-49 (42)	mm. 52-73 (22)	mm. 73-85 (13)
[a] mm. 1-8 NO TEXT	[b] mm. 8-15 (8) It seemed a cloud all round about us spread, Luminous, dense, compact and burnished bright, Like diamond with a sunbeam on it shed.	[f] mm. 52-60 (9) O Light Eternal, thou and thou alone A sudden glory upon my soul assailed; its wish revealed as simple truth, self-sown,	[a'] mm. 73-85 The Love that moves the sun and the other stars.
	[c] mm. 16-21 (6) The everlasting pearl enclosed us, quite Within itself, as water of a well Receives, remaining whole, a ray of light.	[g] mm. 60-73 Where Faith triumphant reigned and envious doubt failed. But like to a wheel whose circling nothing jars Already on my desire and will prevailed	
	[d] mm. 21-28 (8) Within the clear profound Light's aureole Three circles from its Substance now appeared, Of three colours, and each an equal whole. Three circles now appeared.		
	[b'] mm. 29-38 (10) One its reflection on the next conferred As rainbow upon rainbow, and all of it Breathed equally the fire that was the third.		
	[e] mm. 39-49 The more in us should longing's flame be lit To see the Essence wherein we are shown how our nature and God in one are knit.		

Argento unifies what initially appears as a through composed form by repeating musical material in three different manners. First, he composes three motives, which he repeats and develops throughout the work.

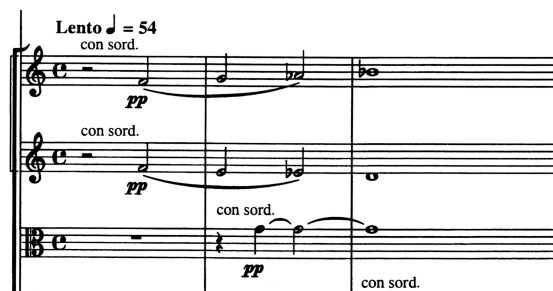
Second, he repeats music as beginnings to successive phrases which exhibit antecedent-consequent relationships. Finally, he repeats more substantial passages of music, either using this music as basis for new material, or in a manner that subconsciously and symbolically interprets textual meaning.

A. Motivic Unification and Development in *The Vision*

1. Motives V1, V2 and V3 in the Introduction

In the introduction, Argento presents three motives in the strings, V1, V2 and V3. Argento develops these gestures throughout the piece, utilizing them to symbolically embody textual themes, and unify the entire composition. In the first four measures, Argento presents two of these motives. In the first, motive V1, the first and second violins begin with a unison F, and as they are joined by the viola, expand from one note to three:

Figure 9.2
Musical Example: Upper Strings, mm. 1-3



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The second motive, V2, occurs as the violoncello enters with a melody in measures three and four:

Figure 9.3
Musical Example: Violoncello in mm. 3 and 4



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This motive consists of melodic movement which first descends one half step, then a perfect fourth, before ascending a major third. The total range explored in the brief gesture is a diminished fifth, an interval Argento has admitted holds specific symbolic meaning in his works. Following the introduction

of these two motives, the upper three strings continue with successive three-note sonorities, and the violoncello reprises V2, now a major tenth (major third) above the original statement:

Figure 9.4
Musical Example: Strings in mm. 4-8



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Over the course of the entire introduction, the first violin steadily ascends from initial F natural to an A-flat a minor tenth above:

Figure 9.5
Musical Example: First Violin, mm. 1-7



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The first eight pitches of this scale comprise motive V3, a unique F scale comprised of whole and half steps, wherein the distance from the first to the fifth pitch is also a diminished fifth.

2. Motive V1, Repetition and Development

Motive V1 repeats throughout the remainder of the piece, featured as basis for material in all forces employed. Argento's incorporation of this gesture for chorus and strings exhibits some differences, as his approach to the former is often more complicated than that for the latter. He utilizes motive V1 as basis for the construction of the first choral phrase, which begins in measure 8. The following musical example shows this passage:

Figure 9.6
Musical Example: Chorus and Strings, mm. 8-15

The musical score for Figure 9.6, measures 8-15, is presented in two systems. The first system (measures 8-15) features a vocal line and a string line. The vocal line begins with a melodic phrase marked *p* (piano) and *mp* (mezzo-piano), with lyrics: "It seemed a cloud all _ round a-bout us spread. Lu-min-ous, .". The string line provides a harmonic accompaniment, also marked *p* and *mp*. The second system (measures 16-23) continues the vocal and string parts. The vocal line includes the lyrics: "dense, com-pact and bur-nished bright, Like _ dia - mond _ with a". The string line continues with a melodic line marked *poco cresc.* (poco crescendo) and *mf* (mezzo-forte).

(Figure 9.6, cont.)

The musical score is for a vocal and instrumental piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four instrumental staves (Violin I, Violin II, Viola, and Cello/Double Bass). The vocal parts have lyrics: "sun - beam _ on it shed. _____". The instrumental parts are marked with a piano (*p*) dynamic. The score is divided into two systems. The first system contains the vocal parts and the first two instrumental staves. The second system contains the remaining two instrumental staves. The instrumental parts are marked with "senza sord." (senza sordina), indicating that the strings should play without mutes. The score is in 2/4 time and the key signature has one flat (B-flat major or D minor).

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In this instance the gesture begins with a unison E-flat, doubled in octaves by the first violin and viola. Argento introduces each of the sonorities associated with the motive on accented textual syllables, featured first on the words “It,” “cloud,” “round” and “spread.” For all three syllables of the word “Luminous,” he also repeats a fifth sonority, which originally appeared in the introduction as the upper strings began their second phrase. After the harmonies from V1 have been introduced, he frequently repeats them, as he continues to develop the phrase, paired with the persistent E-flat pedal tone in the strings.

In the ensuing sections, Argento features motive V1, repeated several times by the strings. As the chorus cadences in measure 15 on an octave A, he employs another variation of the gesture, which begins a diminished fifth lower than the previous in the second violin, viola and violoncello:

Figure 9.7
Musical Example: Chorus and Strings, mm. 15-16

B Lo stesso tempo ma un poco agitato

shed. The e-ver-last-ing pearl en-closed us, quite With-in it -

shed. The e-ver-last-ing pearl en-closed us, quite With-in it -

shed. The e-ver-last-ing pearl en-closed us, quite With-in it -

shed. The e-ver-last-ing pearl en-closed us, quite With-in it -

B Lo stesso tempo ma un poco agitato

senza sord.

senza sord.

senza sord.

senza sord.

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This gesture presents the sonorities in more straightforward fashion, repeating only the first and second in alternation with those which follow. In measures 17 through 19, the strings feature the motive again, stated twice in straightforward rhythmic fashion, beginning each time with a unison E-flat:

Figure 9.8
Musical Example: Chorus and Strings, mm. 17-19

B Lo stesso tempo ma un poco agitato

self, as wa - ter of a well Re-ceives, re-main-ing whole, a ray of

self, as wa - ter of a well Re-ceives, re-main-ing whole, a ray of

self, as wa - ter of a well Re-ceives, re-main-ing whole, a ray of

self, as wa - ter of a well Re-ceives, re-main-ing whole, a ray of

senza sord.

mp

f

sub. p

mp

f

sub. p

mp

f

sub. p

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The first iteration features the lower three string instruments, second violin, viola and violoncello, presenting the first five sonorities associated with the motive in measures 8 through 10. In the second, the material is repeated one octave higher, heard now in the violins and viola. In this instance, the strings provide the first four sonorities, and the chorus sings the fifth. Finally, as the chorus cadences in measure 20 on a G-sharp in octaves, the strings begin a third version of the V1 motive, as transition to the ensuing stanza and formal section. The violoncello utilizes the chorus' cadential G-sharp as a pedal tone, recalling Argento's approach in measures 8 through 10, while the upper three strings feature the first four sonorities of V1, beginning in this instance with a unison C-sharp:

Figure 9.9
Musical Example: Chorus and Strings, mm. 20-22

The musical score for measures 20-22 of 'The Vision' by Dominick Argento. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four string staves (Violin I, Violin II, Viola, Violoncello). The vocal parts have lyrics: 'light. With - in the clear pro-found Light's'. The string parts show a V1 motive. The tempo is marked 'Poco più mosso' with a quarter note equal to 58 beats. Dynamics include pp (pianissimo) and mf (mezzo-forte).

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In measures 25 through 27, Argento repeats the first four sonorities of V1 with new rhythmic treatment, beginning on an E in the violoncello and viola, and gradually incorporating all four string instruments:

Figure 9.10
Musical Example: Strings, mm. 25-27

The musical score for measures 25-27 shows four staves. The first two staves (Violin I and Violin II) have a melody of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5. The last two staves (Viola and Violoncello) have a similar melody but with a lower starting pitch. The dynamic marking starts at *mp* and increases to *f* with a *cresc.* marking.

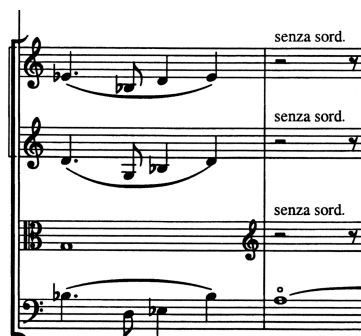
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In measures 29 through 32, the strings present new material based again on motive V1. The passage begins with an A-flat major triad, wherein the first and second violins share the pitch C-natural, the third of this chord. This pitch functions as the beginning to the motive as the first and second violins expand from this unison to the second of the four sonorities, and the viola and violoncello join them to complete the remaining two. The following musical example shows the complete passage:

Figure 9.11
Musical Example: Strings, mm. 29-32

The musical score for measures 29-32 shows four staves. The tempo is marked as **Tempo I** with a quarter note equal to 54. The dynamics are marked as **pp** (pianissimo). The first three staves (Violin I, Violin II, and Viola) are marked *con sord.* (con sordina) and the fourth (Violoncello) is marked *(senza sord.)* (senza sordina). The melody is a rising eighth-note scale starting on C4.

(Figure 9.11, cont.)



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Measures 32 through 38, the strings repeat the material originally presented by the chorus at their first entrance, measures 8 through 15, beginning on an A, an augmented fourth higher than its first appearance. This repeated passage serves as basis for new choral melody in octaves:

Figure 9.12
Musical Example: Chorus and Strings, mm. 32-39

The image shows a musical score for measures 32-39. The top four staves are vocal parts with lyrics: "One _ its re-flec-tion on the next con-ferred _ As". The bottom four staves are string parts. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp*, *poco più*, and *f*. The instruction "senza sord." is written above the string staves.

(Figure 9.12, cont.)

rain-bow up-on rain - bow, and all of it — Breathed e-qual-ly — the fire that was the

rain-bow up-on rain - bow, and all of it — Breathed e-qual-ly — the fire — that was the

rain-bow up-on rain - bow, and all of it — Breathed e-qual-ly — the fire that was the

rain-bow up-on rain - bow, and all of it — Breathed e-qual-ly — the fire — that was the

The score features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics: "rain-bow up-on rain - bow, and all of it — Breathed e-qual-ly — the fire that was the". The piano accompaniment consists of two staves (Right and Left Hand). Dynamics include *cresc.*, *mf*, *f*, and *dimin.*. A 5:4 time signature is indicated at the beginning of the vocal staves.

E Con moto ed appassionato

mf poco rall. *mp accel. e cresc.*

third. The more in

mf poco rall. *mp accel. e cresc.*

third. The more in

mf poco rall. *mp accel. e cresc.*

third. The more in

mf poco rall. *mp accel. e cresc.*

third. The more in

E Con moto ed appassionato

mf poco rall. *mp accel. e cresc.*

mf poco rall. *mp accel. e cresc.*

mf poco rall. *mp accel. e cresc.*

mf poco rall. *mp accel. e cresc.*

mf poco rall. *mp accel. e cresc.*

The score continues with two systems of four vocal staves and piano accompaniment. The vocal parts have lyrics: "third. The more in". The piano accompaniment consists of two staves (Right and Left Hand). Dynamics include *mf poco rall.* and *mp accel. e cresc.*. A 5:4 time signature is indicated at the beginning of the vocal staves.

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Here the upper three strings reprise vocal material which is based on the first five sonorities from the introduction. The violoncello reprises the pedal tone, complete with the same syncopated rhythm and occasional dissonance with the upper strings presented initially. Throughout the repeated passage, Argento utilizes double stops in the first and second violins and viola to double octaves, expand the voicing, and occasionally add pitches that enrich the sonorities. In addition, the cadence is slightly altered to facilitate movement to the ensuing section, which begins with a B pedal tone in all four string instruments.

The choral material in measures 52 through 60 consists of an extended version of what was first heard in the strings in measures 29 through 32, and again utilizes motive V1 as its basis. The following musical example shows the choral material from measures 52 through 55, comprising the repeated portion which contains the opening four sonorities from V1:

Figure 9.13
Musical Example: Chorus, mm. 52-54

G Andantino moderato ♩ = 58
pp

O Light E - tern - al, thou and thou a -

O Light E - tern - al, thou and thou a -

O Light E - tern - al, thou and thou a -

O Light E - tern - al, thou and thou a -

lone A sud - den

lone A sud - den

lone A sud - den

lone A sud - den

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In this passage, soprano and alto begin with a unison C natural, dividing to intone the pitches B and D in measure 53. In the following measure, the tenor voice adds a B-flat, and the three upper voices present the remaining two sonorities of the motive.

Immediately following, the strings repeat much of this same material in measures 60 through 63, beginning in C major and employing motive V1 in exact same fashion:

Figure 9.14
Musical Example: Strings, mm. 60-63

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In this instance, the strings reprise the vocal material from measures 52 through 60 (see Figure 9.14), as the four sonorities are first presented by the violins, and the viola features pitches which round out the third and fourth harmonies.

In measures 74 through 79, Argento reprises the entire chord progression originally presented by the strings in measures 1 through 8, now heard one half step lower than the original:

Figure 9.15
Musical Example: Chorus, mm. 74-79

The
The
The
The

(Figure 9.15, cont.)

J *Meno mosso* ♩ = 63

Sop. Love that moves the sun and the o - ther stars.

Alto Love that moves the sun and the o - ther stars.

Ten. Love that moves the sun and the o - ther stars.

Bass Love that moves the sun and the o - ther stars.

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The strings close the piece with a two measure motif, based on motive V1, and derived from the material from measures 52 and 53. This gesture is heard three times, centered in D major, each iteration an octave higher than the previous. The piece ends on a D major sonority played using harmonics, one octave higher still. This threefold repetition also points to the Trinity:

Figure 9.16
Musical Example: Strings, mm. 79-85

con sord.

pp con sord.

pp con sord.

pp con sord.

Vln. I con sord. *p* *pp* *p* *pp* *p* *pp* *ffff* (δva)

Vln. II *pp* *p* *pp* *p* *pp* *p* *pp* sul III

Vla. *p* *pp* *p* *pp* *p* *pp* *pp* sul II

Vc. *p* *pp* *p* *pp* *p* *pp* *pppp* sul II

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While the precise meaning of motive V1 is never explicitly defined, several aspects of its construction and employment reveal possible meaning. In measures 1 through 24, the instrumental music which features motive V1 is entirely transitional, bridging ensuing phrases or sections presented primarily by the chorus. Argento also features the motive in the strings in two significant instances, appearing first in measure 25 and then in measure 29, and relating to the material presented by the chorus. These two passages function as manifestations of textual themes, as they respectively follow the textual phrases, “Three circles from its Substance now appeared,” and “Three circles now appeared.” Argento also features motive V1 as part of his musical approach in three specific choral passages. Examination of the relationship between this music and the textual material it delineates reveal further evidence supporting the motive’s possible meaning. The text for the first passage describes the initial scene, stating “It seemed a cloud all round about us spread, Luminous.” In the second passage, the narrator addresses the light directly, stating “O Light Eternal, thou and thou alone.” These two passages describe the vision, focusing on different aspects of a God in three parts. In the final instance, textual material connects these three parts of God to man, as the narrator states, “Already on my desire and will prevailed The Love that moves the sun and the other stars.” In all instances where the motive appears throughout the work, the gesture consists of movement from a unison pitch to a three-note sonority, further connecting it to the Trinity, simultaneously three and one.

4. Motive V2, Repetition and Development

Following the introduction, Argento features different developments of motive V2 in the passages appearing in measures 31 through 51. First in measure 37, he features paired voices, soprano with tenor and alto with bass, doubling one another at the octave for the text, “the fire that was the third.” The alto and bass voices present a melody with melodic contour similar to V2, with some altered intervals (see Figure 9.13). The range for the motive in this passage is a perfect fifth, rather than diminished as in the introduction. The fifth is still outlined through melodic descent, as alto and bass voices move from E to D by a whole step, followed by a perfect fourth leap to the pitch A.

In measure 41, the strings present another version of V2, which appears at the moment the chorus sings “flame be lit.” The melodic gesture featured in the second violin and violoncello begins exactly as that which intoned the text “fire that was.” In this instance, however, Argento immediately follows the gesture with a B natural, rather than B-flat. As a result, the sequence of intervals now becomes major second, perfect fourth, major second, outlining a range of a perfect fifth. This material is repeated a perfect fourth lower in measure 42:

Figure 9.17
Musical Example: Chorus and Strings, mm. 41-42

f *poco rall.*
flame be lit
f *poco rall.*
flame be lit
f *poco rall.*
flame be lit
f *poco rall.*
flame be lit
f *poco rall.*
f

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In measure 45, this gesture is repeated again, beginning a perfect fifth higher than the last:

Figure 9.18
Musical Example: Chorus and Strings, mm. 45

The musical score for measures 45-49 of 'The Vision' by Dominick Argento. It features vocal parts (Soprano, Alto, Tenor, Bass) and string parts (Violin I, Violin II, Viola, Violoncello, Double Bass). The vocal parts have lyrics 'flame be lit'. The music is marked with a forte 'f' dynamic and a 'poco rall.' tempo instruction. The melody in the vocal parts is a quarter note followed by an eighth note, then another eighth note and a quarter note, all beamed together. The string parts provide harmonic support with similar rhythmic patterns.

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In measures 47 through 49, Argento features two additional developments of the motive in the violoncello. The first two gestures feature the same rhythm – quarter, eighth, eighth, quarter – and again there is only one interval that is different than the original motive. The ensuing three gestures are comprised of successive eighth note quintuplets, wherein Argento bridges the third and fourth pitches with a melodic passing tone:

Figure 9.19
Musical Example: Chorus and Strings, mm. 46-49

The musical score for Figure 9.19 consists of two systems. The first system is for the Chorus, and the second system is for the Strings. Both systems are in F major, 4/4 time, with a tempo of Mosso (76 bpm). The Chorus part is marked 'più f, marc.' and 'accel. e cresc.', leading into a 'Quasi allegro' section marked 'ff'. The lyrics 'na - ture and God in one are knit.' are written under the Chorus part. The Strings part is also marked 'più f, marc.' and 'accel. e cresc.', leading into a 'Quasi allegro' section marked 'ff'. The strings part features a 5:4 ratio marking.

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Motive V2 first appears in the introduction, a purely instrumental gesture which explores the intervallic range of a diminished fifth. The meaning of this initial appearance and the motive as a whole is revealed through examination of the textual material with which it is associated for the remainder of the movement. In the first of these instances, the motive appears in conjunction with the text “fire that was the third,” in reference to the Holy Spirit as one of the three parts of the Trinity. The second appearance is also paired with similar textual themes, coupled with the phrase, “The more in us should longing’s flame be lit.” Through repetition of the motive, Argento makes the connection, both musically and textually that the flame of longing is passed to us by God, through the Holy Spirit. In these two instances, the gesture is altered, as each features a range of perfect fifth, rather than diminished, suggesting a symbolic level of perfection achieved through the presence of God as Holy Spirit. Argento’s next employment of the gesture takes this suggestion one step further, as the motive is now featured several times, appearing in conjunction with the textual passage “we are shown how our nature and God’s in one are knit.” For the words “we are shown,” Argento utilizes the same pattern of intervals as he did in the three preceding examples, outlining a range of a perfect fifth. The five iterations which follow return to

the range outlined by the first appearance of the gesture in the introduction, featuring a diminished fifth. This return serves as interpretation to the juxtaposition in the shared relationship between God and man, perfect and imperfect. The final three iterations of motive V2 relate to one another in several ways, as shown by the following diagram:

Figure 9.20
Table: Shared Pitch Relationships Between the Final Three Iterations of Motive V2, m. 49

Pitches comprising V2 motives	D-C#-G#-A#-B	G-F#-C#-D#-E	C-B-F#-G#-A
Starting/Ending Pitches =	D	B G	E C A
Triads implied	[.....G major.....]		
	[.....E minor.....]		
	[.....C major.....]		
	[.....A minor.....]		

Each of these three feature the addition of a passing tone between the second to last and last pitches of the original motives. Further, the successive iterations relate to one another in two additionally significant manners. First, the starting pitches exhibit fifth relationships. Second, by extracting the starting and ending pitches from each, we find that they imply four triads which each share two common tones, G major, E minor, C major and A minor.

5. Motive V3, Repetition and Development

Following the introduction, Argento features motive V3 in three additional instances. Two of these occur in conjunction with material that is also based in some way upon motive V1. In measures 8 through 12, the ascent featured in the soprano melody from “It seemed” to “Diamond” is a more elaborate version of V3, beginning one whole step below the original. The pitches utilized for this incarnation of the scale are E-flat, F, G-flat, A-flat, A-natural, B, C-sharp and D-sharp. Argento uses this scale as internal basis for a new soprano melody, incorporating additional pitch material to delineate text. The following musical example shows the complete melody, as it appears in measures 8 through 12:

Figure 9.21
Musical Example: Soprano, mm. 8-12

It seemed a cloud all round a-bout us spread. Lu-min-ous, .

dense, com-pact and bur-nished bright, Like

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For the final choral phrase in measures 73 through 79, Argento again features motive V3, as the chorus reprises the music from the first six measures of the introduction:

Figure 9.22
Musical Example: Soprano, mm. 73-79

pp
The

J Meno mosso ♩ = 63

Love that moves the sun and the o - ther stars.

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Argento features motive V3 in one other instance, employing the gesture much in the way he utilizes motive V2 in the first sections of the work. In measures 50 and 51, he introduces the scalar pitches as the strings gradually create an eight-note sonority:

Figure 9.23
Musical Example: Strings, mm. 50-51

rall. assai

mf dimin.

mf dimin.

mf dimin.

mf dimin.

mf dimin.

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Here Argento features successive entrances by the different instruments in the string quartet, which gradually ascend through the same scale featured in motive V3. Here Argento begins with a B-flat, a perfect fifth away from the original statement.

This gesture represents different levels of understanding achieved throughout the piece. Most significant is the appearance of the motive as part of the closing choral material in measures 73 through 80. Here Argento repeats the music from the introduction, now complete with text. This final passage does not feature motive V2, in diminished form. In contrast the passage is free of the dissonance associated with the introduction, and paired with a text that expresses an understanding of the

(Figure 9.24, cont.)



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The pedal tone in the strings is followed immediately by a C Major seventh chord arpeggio in each of the string parts, which in turn leads to the V3 motive. The next phrase begins in measure 43 in the exact same manner: the strings reprise a B pedal tone, and the chorus repeats the first five sonorities from the previous phrase. At this point, Argento makes a few adjustments to further develop the original idea, raising the C natural in both the soprano and bass voices one half step to C-sharp. Argento's adjustments continue, and the arpeggio heard in the strings now utilizes reordered pitches from the circle of fifths, E, B, F-sharp and C-sharp. This in turn moves to new material, which concludes this section of the piece:

Figure 9.25
Musical Example: Chorus and Strings, mm. 43-49

A musical score for a chorus and strings, consisting of four staves for the chorus and four staves for the strings. The music is in G major, with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score shows a continuous arpeggiated figure in the strings, starting with a B pedal tone in the first staff, followed by a C major seventh chord arpeggio in each of the string parts, leading to the V3 motive. The chorus parts are marked with 'mp' and 'accel. e cresc.' and the string parts are marked with 'f' and '(sempre accel.)'. The lyrics are: 'To see the Es - sence where - in we are shown How our'.

(Figure 9.25, cont.)

The musical score is for a vocal and piano setting of 'The Vision' by Dominick Argento. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and one piano staff. The second system has four vocal staves and one piano staff. The tempo is marked 'Mosso' with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#). The lyrics are: 'na - ture and God in one are knit.' The performance instructions include 'più f, marc.', 'accel. e cresc.', and 'Quasi allegro'. The piano part features complex rhythmic patterns, including 5:4 time signatures in the final measures.

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Argento's approach in this instance provides a sense of balance in terms of formal structure, while simultaneously interpreting the textual themes presented by the two passages. The narrator observes the Holy Spirit, or "fire that was the third," and gradually realizes that his own flame of longing is lit by the shared "Essence" between the nature of God and man. Argento sets this gradual realization, returning to previously introduced musical material as means to further development and understanding.

The second example in which Argento features this type of repetition occurs in measures 55 through 60, where he creates another pair of antecedent and consequent phrases for the text "A sudden glory upon my soul assailed; its wish revealed as simple truth, self-sown." The two phrases again repeat the same sequence of harmonies, and this time development in the second phrase is achieved as Argento both includes additional sonorities and prolongs the rhythmic movement as part of the second phrase's cadence:

Figure 9.26
Musical Example: Chorus and Strings, mm. 55-60

A sud - den glo - ry up - on my soul as - sailed; Its wish re - vealed a sim - ple truth self -

A sud - den glo - ry up - on my soul as - sailed; Its wish re - vealed a sim - ple truth self -

A sud - den glo - ry up - on my soul as - sailed; Its wish re - vealed a sim - ple truth self -

A sud - den glo - ry up - on my soul as - sailed; Its wish re - vealed a sim - ple truth self -

mf

mp < mf

p < mf

pp < mf

H

sown.

sown.

sown.

sown.

H

sul tasto

pp

sul tasto

pp

en dehors

p

pp

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Here Argento's approach again serves to interpret textual passages that feature movement toward understanding, though not fully realized in this instance.

The third example of repetition in this manner occurs in measures 64 through 73. In measure 68, the chorus comes to a unison C on the word "whose," and then expands outward to progress through the following harmonies:

Figure 9.27
Musical Example: Chorus, mm. 67-70

1 Più mosso $\text{♩} = 69$

But like to a wheel whose circling nothing

But like to a wheel whose circling nothing

But like to a wheel whose circling nothing

But like to a wheel whose circling nothing

1 Più mosso $\text{♩} = 69$

jars

jars

jars

jars

jars

jars

jars

jars

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The following choral phrase begins in the same manner, this time repeating the first three sonorities and then moving to more elaborate melodic and harmonic material:

Figure 9.28
Musical Example: Chorus and Strings, mm. 70-73

The musical score for Figure 9.28 shows the Chorus and Strings for measures 70-73. The vocal parts (Soprano, Alto, Tenor, Bass) and string parts (Violin I, Violin II, Viola, Cello, Double Bass) are shown. The lyrics are: "jars Al - read - y on my de - sire and will pre - vailed". The music features a triplet of eighth notes in the vocal parts and a triplet of eighth notes in the string parts. The tempo is marked "rall." and the dynamics are "p" (piano) and "mp" (mezzo-piano).

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Argento's approach is another interpretation of the text, as the narrator moves once more from observation to understanding, illuminating the relationship between man and God. In all three of these examples, Argento's musical phrase structure mirrors similar structural principles presented by the text, as in each instance the first portion of text leads effortlessly to second, which serves to complete the entire textual idea.

C. Repetition of More Substantial Passages of Music

In two instances in *The Vision*, Argento repeats more substantial passages of music to connect sections of text that articulate similar themes. First, in measures 32 through 39, as outlined in the previous discussion of motivic repetition and development, the strings repeat an extended choral passage originally heard in measures 8 through 15 (see Figures 9.6 and 9.13). There are four minor differences between the original and repeated passages. The repeated passage is written in octaves, achieved through the use of double stops, and extending the overall range and color. The second passage also begins on an A in octaves, rather than a unison E-flat, which renders this iteration both an augmented fourth above and a diminished fifth below the original statement. Argento repeats this material as accompaniment to new

unison choral material. Repeated cadences are also shortened to pair more gracefully with the new choral material. The primary reason for the repetition lies in the thematic similarities between the two featured passages of text. The text that corresponds with the repeated material comes from measures 8 through 15:

It seemed a cloud all round about us spread,
Luminous, dense, compact and burnished bright,
Like diamond with a sunbeam on it shed.

The new text paired with this repetition in measures 33 through 38 is:

One its reflection on the next conferred
As rainbow upon rainbow, and all of it
Breathed equally the fire that was the third.

Both excerpts describe the vision. While the first concentrates on the surrounding cloud and its qualities, the second describes the three entities emerging from one. As the entities are described, the cloud and its qualities are still present, surrounding the narrator. A more specific connection exists as the passage comes to a close, as the text "and all of it Breathed equally the fire that was the third," is paired with the music that originally featured the words "burnished bright, like diamond with a sunbeam on it shed."

Argento repeats a second musical passage in several instances, namely the material based in motive V1 that appears in measures 29 through 32, measures 52 through 60 and measures 60 through 63. Though it is not the first of three iterations, the second passage is the only one which features text, and constitutes the most extended version of this material. The text depicts the moment when the narrator first addresses the vision directly, and the complete passage appears as follows:

Figure 9.29
Musical Example: Chorus, mm. 52-60

G Andantino moderato ♩ = 58
pp

O Light E - tern - al, thou and thou a -

O Light E - tern - al, thou and thou a -

O Light E - tern - al, thou and thou a -

O Light E - tern - al, thou and thou a -

(Figure 9.29, cont.)

lone A sud - den glo - ry up - on my soul as - sailed; Its wish re-vealed a sim-ple truth self -

lone A sud - den glo - ry up - on my soul as - sailed; Its wish re-vealed a sim-ple truth self -

lone A sud - den glo - ry up - on my soul as - sailed; Its wish re-vealed a sim-ple truth self -

lone A sud - den glo - ry up - on my soul as - sailed; Its wish re-vealed a sim-ple truth self -

H
sown.
sown.
sown.
sown.

H
sul tasto
pp
sul tasto
pp
en dehors
p
pp

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When the preceding and following passages based on this material are compared to it, significant textual relationships are suggested. In measure 29, the first iteration is heard, beginning with the same A-flat major sonority (See Figure 9.11). The music here functions in a number of ways already discussed in previous portions of this chapter. In measures 29 through 32, however, Argento features only a fragment of what is to come in measure 52, where the corresponding material foreshadows the text which is to follow, "O Light Eternal, thou and thou alone." Though impossible to detect when listening to the piece, this first fragment links the implied text "thou alone" to the textual phrase which follows, "One its reflection on the next conferred."

Argento repeats another fragment of this music in measures 60 through 63 (see Figure 9.15). This iteration, beginning now with a C major chord, is slightly more extended than the material appearing in measure 29, and offers similar connections to the ensuing text. The text implied in this instance is "O Light Eternal, thou and thou alone, a sudden." Argento interrupts this repeated phrase in abrupt and deliberate fashion, connecting it to the next choral phrase which begins with the words "Where Faith triumphant reigned," and serves as beginning to the uninterrupted revelation revealed at the work's conclusion.

In the last seven measures of the piece, Argento again repeats this music. This fragment recalls the words "O Light Eternal," and again symbolically embodies the Trinity, as the strings play the first two measures of the material three times, centered in D major (See Figure 9.17). This carefully thought out employment of repetition provides yet another symbolic layer of meaning in this work, another approach which further unifies this work.

II. Melodic Text Painting in *The Vision*

Argento's melodic language in *The Vision* is consistent with his entire oeuvre, and designed primarily to delineate text in a clear and speech-like manner. In two specific instances, he also utilizes this melodic approach to paint textual meaning. In measures 8 through 15, Argento features melodic movement in the choral material which paints the text (See Figure 9.6). In the first five measures of this passage, the four voice parts gradually expand from an initial unison E-flat, and the phrase gradually progresses to more openly voiced sonorities. This contour clearly depicts the cloud enveloping those witnessing the vision.

The second example of melodic text painting occurs in the choral material featured in measures 43 through 49, as Argento approaches brief passage in a way that symbolically embodies the text (See Figure 9.26). Here he sets the first four syllables of the phrase "*shown how our nature* and God in one are knit" in unison, highlighting this portion of text while embodying the meaning of the entire phrase.

III. Harmonic Language and Additional Layers of Meaning

Harmonic language in *The Vision* consists largely of consonant sonorities with occasional use of dissonance, and an approach to key and tonality that allows Argento to move freely through different tonal areas. Overall, sonorities are mostly tertian, including major, minor, augmented and diminished chords. Just as in *Walden Pond*, Argento also creates several unique sonorities, some of which relate more specifically to words and phrases, or to textual themes.

A. Harmonic Material Employed in the Strings

Throughout the work, the material Argento employs in the strings is also featured in the chorus. With very few exceptions, these passages consist of music which either repeats or is repeated, or of instances where the strings double the vocal material. All other passages where the strings are featured are based in motive V1. The harmonic language featured in these passages is consistent, and can be understood through examination of the musical material presented in the introduction.

Argento presents motive V1 in measures 1 through 3 (see Figure 9.2), outlining the following sonorities in the upper three string instruments:

Figure 9.30
Table: Sonorities Employed in the Upper Strings, mm. 1-3

Pitches Utilized	Type of Sonority
[F]	Unison
[E-G]	Incomplete Tertian
[A ^b -E ^b -G]	Incomplete Tertian
[G-B ^b -D]	Tertian, G minor

The motive gradually unfolds, moving from an initial unison F and passing through two incomplete tertian varieties to a three-note tertian sonority. The violoncello enters in measure 3, presenting motive V2 as the upper strings sustain this final triad, which results in the following three harmonies:

Figure 9.31
Table: Resulting Sonorities, Upper Strings and Violoncello, m. 3

Pitches Utilized	Type of Sonority
[G ^b /G-B ^b -D]	Distorted, G ^b major/G minor
[G-B ^b -D-F]	Tertian, G minor minor seventh
[C-G-B ^b -D]	Incomplete Tertian

The juxtaposition of these two motives results in the first distorted sonority, which logically relates to the implied meaning of the motives. Violoncello leaps up a major third in the following measure, sustaining an E natural which relates by fifth to the ensuing B major sonority. The following table illustrates the harmonic language Argento employs in measures four through eight (see Figure 9.4), again focusing first on the material presented by the upper three string instruments:

Figure 9.32
Table: Sonorities Employed in the Upper Strings, mm. 4-8

Pitches Utilized	Type of Sonority
[C \flat -E \flat -G \flat]	Tertian, C \flat major
[D \flat -D-F]	Incomplete/Distorted Tertian
[E \flat -G-B \flat]	Tertian, E \flat major
[F-C-G \flat]	Broken Fifth
[G \flat -B \flat -D \flat]	Tertian, G \flat major
[F-A \flat -C]	Tertian, F minor
[E \flat]	Octave

Argento features predominantly tertian sonorities in the upper strings, departing this consonant trend in only two instances. The second chord is both incomplete and distorted, and the fourth sonority is constructed from a broken fifths series. The violoncello presents a second iteration of motive V2 in measures 6 and 7 (see Figure 9.4), and this second juxtaposition creates similar sonorities as the first:

Figure 9.33
Table: Resulting Sonorities, Upper Strings and Violoncello, m. 6-7

Pitches Utilized	Type of Sonority
[B \flat -F-C-G \flat]	Broken Fifth
[F-A-C-G \flat]	Tertian, F major (add flat nine)
[F-C-E-G \flat]	Incomplete Tertian
[A \flat]	<i>Violoncello only</i>
[G \flat -B \flat -D \flat -A \flat]	Tertian, G \flat major (add nine)
[F-A \flat -C]	Tertian, F minor

Inclusion of this second motive once again results in initial dissonance, adding another fifth to the broken sonority. The sonorities which follow and bring the introduction to a close are all tertian, as the one incomplete variety consists of pitches included in the two neighboring harmonies. In the ensuing measures, all of the instrumental material which is based in motive V1 features harmonic language consistent with that employed in the introduction. Further, the passages which follow are consistently devoid of motive V2, and the initial dissonance which results from the juxtaposition of these two motives.

B. Harmonic Material Employed in the Chorus

Argento employs harmonic language in the chorus that consists primarily of tertian and incomplete tertian sonorities. Exceptions to this overarching trend are rare, and consistently exhibit instances wherein the composer interprets specific words or phrases with contrasting harmonic material.

Specifically, the composer uses distorted, fifth and broken fifth constructs to interpret text in more symbolic manners. The following table illustrates the harmonic language employed in the first choral phrase, measures 8 through 15 (see Figure 9.6), and indicates the pitches utilized for each syllable of text, and the variety of sonority employed:

Figure 9.34
Figure: Sonorities Employed in the Chorus, mm. 8-15

Word	[Pitches Utilized]	Type of Sonority
It	[E \flat]	Unison
seemed	[E \flat]	Unison
a	[E \flat]	Unison
cloud	[D-F]	Incomplete Tertian
all	[E \flat]	Unison
round	[G \flat -D \flat -F]	Incomplete Tertian
about	[G \flat -D \flat -F]	Incomplete Tertian
about	[E \flat -B \flat -D \flat]	Incomplete Tertian
us	[E \flat -G \flat -D \flat -F]	Incomplete Tertian
spread	[F-A \flat -C]	Tertian, F minor
Luminous	[A-C \sharp -E]	Tertian, A major
Luminous	[A-C \sharp -E]	Tertian, A major
Luminous	[A-C \sharp -E]	Tertian, A major
Dense	[B-D \sharp -F \sharp -C]	Tertian, B Major (add flat nine)
compact	[F \sharp -C \sharp -G \sharp -D \sharp]	Fifth
compact	[B-C \sharp -D \sharp -E \sharp]	Scalar
and	[B-C \sharp -D \sharp -E \sharp]	Scalar
burnished	[E \sharp -G \sharp -B-D]	Tertian, E \sharp half diminished seventh
burnished	[C \sharp -E \sharp -G \sharp -D \sharp]	Tertian, C \sharp (add nine)
bright	[C \sharp -D \sharp -E-F $\sharp\sharp$]	Scalar
Like (1)	[C \sharp -D \sharp -E-F $\sharp\sharp$]	Scalar
Like (2)	[B-D \sharp -F $\sharp\sharp$ -A \sharp]	Tertian, B augmented seventh
Like (3)	[D-F $\sharp\sharp$ -A \sharp -C \sharp]	Tertian, D \sharp dominant seventh
diamond	[C \sharp -E-G \sharp -B]	Tertian, C \sharp minor seventh
diamond	[C \sharp -E-G \sharp -B]	Tertian, C \sharp minor seventh
with	[C \sharp -E-G \sharp -B]	Tertian, C \sharp minor seventh
a	[C \sharp -G \sharp -B]	Incomplete Tertian
sunbeam	[G \sharp -D \sharp -A \sharp]	Fifth
sunbeam	[A \sharp -E \sharp -B \sharp -F \sharp]	Broken Fifth
on	[B \sharp -D \sharp -F \sharp -C \sharp]	Tertian, B Major (add nine)
it	[F/F \sharp -A \sharp -C \sharp]	Distorted, F aug./F \sharp major
shed	[A]	Octave

Argento employs primarily tertian sonorities for this passage, and even incomplete tertian sonorities share common tones with more complete neighboring harmonies. He features additional constructs to color

two specific passages of text. The first, “compact and burnished bright Like” features five comparatively dissonant sonorities, four scalar constructs and one comprised of fifths. The second passage, “sunbeam on it shed” consists of two fifth sonorities, perfect and broken, for the two syllables of the word “sunbeam.” Argento also includes a distorted harmony for the word “it,” simultaneous F augmented and F-sharp major triads. In both of these passages, Argento’s inclusion of more dissonant sonorities interprets the vivid description of light. In addition, many of the tertian sonorities utilized throughout the passage are also rendered more dissonant, as a result of the underlying E-flat pedal tone featured in the first violin and viola.

In the phrase which immediately follows in measures 16 through 21 (see Figures 9.7, 9.8 and 9.9), Argento employs the following sonorities:

Figure 9.35
Figure: Sonorities Employed in the Chorus, mm. 16-21

Word	[Pitches Utilized]	Type of Sonority
The	[A]	Octave
everlasting	[A-E]	Fifth
everlasting	[D-A-E]	Fifth
everlasting	[F [#] -A-C-E]	Tertian, F [#] half diminished seventh
everlasting	[D-A-E]	Fifth
pearl	[C-E-G [#] -B]	Tertian, C augmented seventh
enclosed	[E-G [#] -B]	Tertian, E major
enclosed	[E-B-F [#] -C]	Broken Fifth
us	[F [#] -A-E]	Incomplete Tertian
quite	[C-E-G [#] -B]	Tertian, C augmented seventh
Within	[D-F [#] -A-E]	Tertian, D major (add nine)
Within	[C-E-G [#] -B]	Tertian, C augmented seventh
Itself	[B-F [#] -A-C]	Incomplete Tertian
Itself	[D [#]]	Octave
as	[D [#]]	Octave
water	[D [#]]	Octave
water	[C [#]]	Octave
of	[D [#]]	Octave
a	[E]	Octave
well	[F [#]]	Octave
Receives	[E]	Octave
Receives	[D [#]]	Octave
remaining	[E]	Octave
remaining	[C [#]]	Octave
remaining	[A]	Octave
whole	[D [#]]	Octave
a	[D [#]]	Octave
ray	[A-C [#] -E]	Tertian, A major

(Figure 9.35, cont.)

of	[C- D [#] (Eb)-G-B]	Tertian, C minor major seventh
light	[G [#]]	Octave

A substantial portion of this passage features a choral melody in octaves, wherein the pitch material adheres largely to that presented by the underlying V1 motives in the strings. The rest of the passage consists of primarily tertian and incomplete tertian harmonies, with four exceptions. Argento symbolically incorporates fifth sonorities for three syllables of the word “everlasting.” He similarly embodies the meaning of the word “enclosed,” utilizing a broken fifth construct for the second syllable that shares common tones with the two neighboring sonorities.

The ensuing choral phrase in measures 21 through 29 appears as follows:

Figure 9.36
Musical Example: Chorus, mm. 21-29

[C] Poco più mosso ♩ = 58

With - in the clear pro-found Light's

With - in the clear pro-found Light's

With - in the clear pro-found Light's

With - in the clear pro-found Light's

sub. *p* *cresc.* *mp*

au - re - ole Three cir - cles from its Sub - stance now ap - peared, Of three

sub. *p* *cresc.* *mp*

au - re - ole Three cir - cles from its Sub - stance now ap - peared, Of three

sub. *p* *cresc.* *mp*

au - re - ole Three cir - cles from its Sub - stance now ap - peared, Of three

sub. *p* *cresc.* *mp*

au - re - ole Three cir - cles from its Sub - stance now ap - peared, Of three

(Figure 9.36, cont.)

co - lours, _ and each an e - qual whole. _ Three cir - cles now ap - peared.

co - lours, _ and each an e - qual whole. _ Three cir - cles now ap - peared.

co - lours, _ and each an e - qual whole. _ Three cir - cles now ap - peared.

co - lours, _ and each an e - qual whole. _ Three cir - cles now ap - peared.

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Throughout this passage, Argento utilizes harmonic language consistent with the preceding phrases:

Figure 9.37
Table: Sonorities Employed in the Chorus, mm. 21-29

Word	[Pitches Utilized]	Type of Sonority
<i>Within</i>	[F [#] -A-C [#]]	Tertian, F [#] minor
<i>Within</i>	[F [#] -A-C [#]]	Tertian, F [#] minor
<i>the</i>	[F [#] -A-C [#]]	Tertian, F [#] minor
<i>clear</i>	[F-A-C-E ^b]	Tertian, F dominant seventh
<i>profound</i>	[E ^b -G-B ^b -D]	Tertian, E ^b major seventh
<i>profound</i>	[F-A-C]	Tertian, F major (2 chords, first is 9-8 suspension to the second)
Light's (1)	[F-C-E ^b]	Incomplete Tertian
Light's (2)	[E ^b -B ^b -F-C]	Fifth
Light's (3)	[B ^b -D-F-C]	Tertian, B ^b major (add nine)
Light's (4)	[D/E ^b (D [#])-F-A]	Distorted, D minor/D [#] diminished (en.)
<i>aureole</i>	[D-F-A]	Tertian, D minor
<i>aureole</i>	[F-A-C [#] -E]	Tertian, F augmented major seventh
<i>aureole</i>	[D-F-A]	Tertian, D minor
<i>Three</i>	[F-A-C [#] -E]	Tertian, F augmented major seventh
<i>circles</i>	[E-F-G-A]	Scalar
<i>circles</i>	[D-F-A]	Tertian, D minor
<i>from</i>	[B ^b -D-F]	Tertian, B ^b major
<i>its</i>	[C-E-G-B ^b]	Tertian, C dominant seventh
<i>Substance</i>	[D-A-E]	Fifth
<i>Substance</i>	[A-C-E]	Tertian, A minor
<i>now</i>	[A-C-E]	Tertian, A minor
<i>appeared</i>	[D [#] -F [#] -A-C]	Tertian, D [#] diminished seventh
<i>appeared</i>	[E-G [#] -B]	Tertian, E major
<i>Of</i>	[E-G [#] -B]	Tertian, E major
<i>three</i>	[B-D [#] -F [#] -A]	Tertian, B dominant seventh

(Figure 9.37, cont.)

<i>colours</i>	[G-B-D]	Tertian, G major
<i>colours</i>	[G-B-D]	Tertian, G major
<i>and</i>	[B-D-F#]	Tertian, B minor
<i>an</i>	[D-A#-C#-E#]	Incomplete Tertian
<i>equal</i>	[C#-E-G#]	Tertian, C# minor
<i>equal</i>	[C#-G#-D#]	Fifth
<i>whole</i>	[C#-E-G#]	Tertian, C# minor
<i>Three</i>	[C#-G#-D#]	Fifth
<i>circles</i>	[F#-A#-C#-G#]	Tertian, F# major add nine
<i>circles</i>	[C#-E-G#-B#]	Tertian, C# minor major nine
<i>now</i>	[C#-E-G#]	Tertian, C# minor
<i>appeared</i>	[C#-E-G-Bb]	Tertian, C# diminished seventh
<i>appeared</i>	[Ab-C-Eb]	Tertian, Ab major

Argento departs tertian harmonies in three significant instances. First, he interprets the “clear profound Light” as both perfect and distorted, featuring one fifth and one distorted sonority for two of the four chords which articulate the last word of this phrase. Second, the first syllable of the word “Substance” consists of the perfect fifth construct D, A, E, which is followed by an A minor triad and relates again by perfect fifth. The phrase “equal whole Three circles now appeared” consists of similar suggestive language, as Argento employs tertian and fifth sonorities in a progression that features similar fifth relationships between the implied roots C-sharp, G-sharp and F-sharp.

Argento begins the next choral passage in measures 33 through 36 (see Figure 9.13) with a unison melody in octaves. The pitch material for this melody comes almost exclusively from the extensive repeated passage with which it is paired. At the close of this section, beginning with the anacrusis to measure 37, Argento pairs voices in octaves, featuring one melody in soprano and tenor, and another in the alto and bass voices. This material, paired with the continuation of repeated music in the strings, results in the following progression of sonorities:

Figure 9.38
Table: Sonorities Employed in the Chorus, mm. 36-38

Word	[Pitches Utilized]	Type of Sonority
the	[A-C#-E-G]	Tertian, A dominant seventh
fire (1)	[E-G-Bb-D-F-A]	Tertian, E half diminished eleventh
fire (2)	[Bb-D-F-A]	Tertian, Bb major seventh
that	[Bb-D-F-A]	Tertian, Bb major seventh
was	[Bb-D-F-A]	Tertian, Bb major seventh
the	[G-Bb-D-F-A]	Tertian, G minor seventh add nine
third (1)	[D-A-E]	Fifth

(Figure 9.38, cont.)

third (2)	[B-D-F [#] -A-E]	Tertian, B minor seventh (add eleven)
third (3)	[A-C-E-G]	Tertian, A minor seventh
third (4)	[A-C-E-G]	Tertian, A minor seventh

Argento interrupts the tertian language which characterizes this passage only once, utilizing a fifth sonority for the first of four harmonies which depict the word “third.” Successive harmonies in the phrase either share common tones, or the implied roots relate to one another by fifth (either perfect or broken).

The following choral material in measures 39 through 42 (see Figure 9.25) exhibits similar relationships:

Figure 9.39
Table: Sonorities Employed in the Chorus, Measures 39-42

Word	[Pitches Utilized]	Type of Sonority
The	[E-G [#] -B]	Tertian, E major
more	[A-E-B-F [#]]	Fifth
in	[G [#] -B-D [#]]	Tertian, G [#] minor
us	[C [#] -G [#] -D [#] -A]	Broken Fifth
should	[G-B-D]	Tertian, G major
<i>longing's</i>	[C-E-G-B]	Tertian, C major seventh
<i>longing's</i>	[C-E-G-B]	Tertian, C major seventh
flame	[F-A-C-E]	Tertian, F major seventh
be	[F-A-C-E]	Tertian, F major seventh
lit	[D]	Octave

The progression featured in this passage contains several fifth relationships. In the three phrases “The more,” “in us,” and “should longing’s flame,” Argento employs harmonies on successive syllables that articulate different dominant to tonic relationships. This more functional language is again almost exclusively tertian, with only two fifth sonorities, which interpret the imperfection implied by the word “us,” and the perfection suggested by the need for “more.” When paired with the underlying string presentation of motive V2, several additional harmonic varieties result for the final three words of the textual phrase:

Figure 9.40
Table: Sonorities Employed in the Chorus and Strings, Measures 41-42

Word	[Pitches Utilized]	Type of Sonority
flame (1)	[F-A-C-E]	Tertian, F major seventh
flame (2)	[D-F-A-C-E]	Tertian, D minor ninth
be	[F-A-C-E]	Tertian, F major seventh
lit (1)	[B-D]	Incomplete Tertian

(Figure 9.40, cont.)

lit (2)	[G-B-D]	Tertian, G major
lit (3)	[G [#] /G-D]	Broken Fifth
lit (4)	[G [#] -D]	Broken Fifth
lit (5)	[B-C-D]	Scalar
lit (6)	[D-A-C]	Incomplete Tertian
lit (7)	[C-D-E]	Scalar
<i>no text</i>	[F [#] -A]	Incomplete Tertian
<i>no text</i>	[D-F [#]]	Incomplete Tertian
<i>no text</i>	[D [#] /D]	Distorted Octave
<i>no text</i>	[D [#] -A]	Broken Fifth

The first and third harmonies are unchanged by this juxtaposition of forces, though the second becomes a more sonorous D minor ninth chord. Aside from the one G major tertian sonority which follows, the remaining harmonies are largely incomplete varieties, another instance wherein Argento's inclusion of motive V2 results in obscured harmonic material and comparatively more dissonance. The following phrase in measures 43 through 49 (see Figure 9.26) begins with the same first five sonorities as measures 39 and 40, which is followed by a different progression, which is again juxtaposed with several developments of material based in motive V2 at its conclusion:

Figure 9.41
Figure: Sonorities Employed in the Chorus, mm. 43-49

Word	[Pitches Utilized]	Type of Sonority
To	[E-G [#] -B]	Tertian, E major
see	[A-E-B-F [#]]	Fifth
the	[G [#] -B-D [#]]	Tertian, G [#] minor
<i>Essence</i>	[C [#] -G [#] -D [#] -A]	Broken Fifth
<i>Essence</i>	[G-B-D]	Tertian, G major
<i>wherein</i>	[C [#] -E-G-B]	Tertian, C [#] half diminished 7
<i>wherein</i>	[E-B-F [#] -C [#]]	Fifth
we	[G-B-D-F [#]]	Tertian, G major seventh
are	[E-G-B-D-F [#]]	Tertian, E minor seventh (add nine)
shown	[C [#] -E]	Incomplete Tertian
How (1)	[F [#] -C [#] -G [#]]	Fifth
How (2)	[G [#] -D-F [#]]	Incomplete Tertian
our	[D-A [#] -C [#]]	Incomplete Tertian
<i>nature</i>	[B]	Octave
<i>nature</i>	[A [#] -C [#]]	Incomplete Tertian
and	[D-A-C [#]]	Incomplete Tertian
God (1)	[C [#] -E-G [#]]	Tertian, C [#] minor
God (2)	[C [#] -E-G [#] -D [#]]	Tertian, C [#] minor (add nine)

(Figure 9.41, cont.)

God (3)	[A [#] -C [#] -E-G [#]]	Tertian, A [#] diminished seventh
God (4)	[C [#] -E-G [#]]	Tertian, C [#] minor
in	[F-A-C]	Tertian, F major
one (1)	[G/G [#] -B-D]	Distorted, G major/G [#] diminished
one (1)	[G/G [#] -B-D-F [#]]	Distorted, G major seventh/ G [#] half diminished seventh
are (1)	[D-A-E]	Fifth
are (2)	[A-C [#] -E]	Tertian, A major
knit (1)	[D]	Octave
knit (2)	[C [#] -D]	Scalar
knit (3)	[G [#] -D]	Broken Fifth
knit (4)	[D-A [#]]	Broken Fifth
knit (5)	[B-D]	Incomplete Tertian
knit (6)	[G-D]	Fifth
knit (7)	[D-F [#]]	Incomplete Tertian
knit (8)	[C [#] -D]	Scalar
knit (9)	[D/D [#]]	Distorted
knit (10)	[D-E]	Scalar
knit (11)	[C-D]	Scalar
knit (12)	[B-D]	Incomplete Tertian
knit (13)	[D-F [#]]	Incomplete Tertian
knit (14)	[G [#] -D]	Broken Fifth
knit (15)	[D-A]	Fifth

In this passage, Argento frequently presents triadic harmonies, which he succeeds with tertian varieties that share common tones, and introduces additional pitches which relate to these triads as sevenths, ninths and elevenths. The sonorities featured for the phrase “wherein we are shown how our nature in God’s in one are knit” are based on implied roots that relate to one another by either perfect or broken fifth, though not always successively. This is further evidence of Argento’s symbolic interpretation of this phrase and textual idea, embodying the relationship between a perfect God and imperfect man with chords that relate to one another in similar fashion. The many two-note sonorities featured for the word “knit” result directly from the presence of motive V2 in the violoncello, melodic bass material set in conjunction with the final sustained D in the chorus.

From measure 52 to the end of the work, all sonorities employed in the strings double those featured in the vocal forces, save those associated with Argento’s use of motive V1 in the final coda. The ensuing harmonic language is still almost exclusively tertian, and sonorities continue to relate to one another through inclusion of common tones and roots that feature fifth relationships. The choral phrase in measures 52 through 60 (see Figures 9.14 and 9.27) exhibits these consistencies, departing these trends in only five instances where Argento paints the text by employing distorted constructs:

Figure 9.42
Table: Sonorities Employed in the Chorus, mm. 52-60

Word	[Pitches Utilized]	Type of Sonority
O	[A \flat -C]	Incomplete Tertian
Light	[A \flat -C-E \flat]	Tertian, A \flat major
<i>Eternal</i>	[A \flat -C]	Incomplete Tertian
<i>Eternal</i>	[G/A \flat (G \sharp)-B-D]	Distorted, G major/G \sharp diminished (en.)
<i>Eternal</i>	[B-D-F-A \flat]	Tertian, B diminished seventh
thou	[E \flat -G-B \flat -D]	Tertian, E \flat major seventh
and	[E \flat -G-B \flat]	Tertian, E \flat major
thou	[G-B \flat -D]	Tertian, G minor
alone	[E \flat -G-B \flat -D]	Tertian, E \flat major seventh
alone	[D-F-A]	Tertian, D minor
A	[D-F-A]	Tertian, D minor
<i>sudden</i>	[D-F-A]	Tertian, D minor
<i>sudden</i>	[D-F-A]	Tertian, D minor
<i>glory</i>	[G \flat -B \flat -D \flat -F]	Tertian, G \flat major seventh
<i>glory</i>	[B \flat -D \flat -F]	Tertian, B \flat minor
<i>upon</i>	[G \flat -B \flat -D \flat -F]	Tertian, G \flat major seventh
<i>upon</i>	[B \flat -D \flat -F]	Tertian, B \flat minor
my	[G \flat -B \flat -D \flat]	Tertian, G \flat major
soul	[G \flat -B \flat -D \flat]	Tertian, B \flat minor
<i>assailed</i>	[G \flat -B \flat -D \flat -F]	Tertian, G \flat major seventh
<i>assailed</i>	[A \flat /A-C-E \flat]	Distorted, A \flat major/A diminished
Its	[F/G \flat (F \sharp)-A-C]	Distorted, F major/F \sharp diminished (en.)
wish	[G \flat -B \flat -D \flat -F]	Tertian, G \flat major seventh
<i>revealed</i>	[G \flat -B \flat -D \flat -F]	Tertian, G \flat major seventh
<i>revealed</i>	[B \flat -D \flat -F]	Tertian, B \flat minor
as	[G \flat -B \flat -D \flat -F]	Tertian, G \flat major seventh
<i>simple</i>	[B \flat -D \flat -F]	Tertian, B \flat minor
<i>simple</i>	[G \flat -B \flat -D \flat -F]	Tertian, G \flat major seventh
truth	[A \flat /A-C-E \flat]	Distorted, A \flat major/A diminished
<i>self-sown</i>	[B \flat /B-D-F]	Distorted, B \flat major/B diminished
<i>self-sown</i>	[C-E-G]	Tertian, C major

Argento uses distorted harmonic constructs to set the second syllable of the word “Eternal” and the italicized syllables in the phrases “*assailed Its*” and “*truth self-sown*.” Through inclusion of dissonance in this manner, he colors the nature of the chosen verb “assailed,” while hinting at the complexity involved in attempting to understand the “Eternal” and “truth.” The following phrases in measures 63 through 73 exhibit similarities in all regards:

Figure 9.43
Table: Sonorities Employed in the Chorus, mm. 63-73

Word	[Pitches Utilized]	Type of Sonority
Where	[F [#] -A-C [#]]	Tertian, F [#] minor
faith	[B ^b -D-F-A]	Tertian, B ^b major seventh
<i>triumphant</i>	[B ^b -D-F-A]	Tertian, B ^b major seventh
<i>triumphant</i>	[B ^b -D-F]	Tertian, B ^b major
<i>triumphant</i>	[B ^b -D-F-A]	Tertian, B ^b major seventh
reigned	[C/C [#] -E-G]	Distorted, C major/C [#] diminished
and	[D-F [#] -A]	Tertian, D major
<i>envious</i>	[B-D-F [#] -C [#]]	Tertian, B minor (add nine)
<i>envious</i>	[E-B-D-F [#]]	Incomplete Tertian
doubt	[F-A-C]	Tertian, F major
failed	[E-G-B]	Tertian, E minor
But	[F-A-E]	Incomplete Tertian
like	[A-E-B-F]	Broken Fifth
to	[F-A-C-E]	Tertian, F major seventh
a	[D-F-A]	Tertian, D minor
wheel	[C-E-G]	Tertian, C major
whose	[C]	Unison
<i>circling</i>	[B-F [#] -A-C]	Incomplete Tertian
<i>circling</i>	[B-D [#] -F [#] -C]	Tertian, B major (add nine)
<i>nothing</i>	[B-C-D [#]]	Scalar
<i>nothing</i>	[B-D [#] -F [#] -A]	Tertian, B dominant seventh
jars	[C-E-G]	Tertian, C major
<i>Already</i>	[C]	Unison
<i>Already</i>	[B-F [#] -A-C]	Incomplete Tertian
<i>Already</i>	[B-D [#] -F [#] -C]	Tertian, B major (add nine)
on	[B-D/D [#] -F [#]]	Distorted, B minor/major
my	[D-F [#] -A-C]	Tertian, D dominant seventh
<i>desire</i>	[B-D-F [#] -A]	Tertian, B minor seventh
<i>desire</i> (1)	[F-A-C]	Tertian, F major
<i>desire</i> (2)	[B-F-A-C]	Incomplete Tertian
and (1)	[B-D-F-A]	Tertian, B half diminished seventh
and (2)	[B-D-F-G [#] (A ^b)]	Tertian, B diminished seventh (enharmonic)
will (1)	[F-A-C [#] -E]	Tertian, F augmented major seventh
will (2)	[F-C [#] -E]	Incomplete Tertian
will (3)	[C [#] -D-E-F]	Scalar
<i>prevailed</i>	[D-F-A-C]	Tertian, D minor seventh
<i>prevailed</i>	[E-G [#] -B-D]	Tertian, E dominant seventh

Only five constructs featured as part of this passage are not tertian, incomplete tertian or octave sonorities. Argento sets the words “reigned” and “on” to distorted tertian varieties, once again interpreting the subtext for each through employment of dissonance. He approaches the word “like” in similar fashion, utilizing a broken fifth sonority. The first syllable of the word “nothing” and the first of three chords

setting the word “will” feature scalar constructs, both of which lead to ensuing chords which contain common tones. The phrase also exhibits several interesting and significant fifth relations between roots of sonorities. First, for the phrase “Eternal thou and thou alone,” Argento juxtaposes B diminished and E-flat major sonorities, a broken fifth relationship. Similarly, for the phrase “A sudden glory upon my soul assailed,” he alternates between D minor and G-flat major sonorities, another broken fifth relationship. The phrase “wish revealed as simple” relates to the preceding phrase as well, as it features successive harmonies based on the shared G-flat major sonority. This in turn leads to a cadence in C major, yet another broken fifth relationship featured in this phrase.

For the final choral phrase of the piece in measures 74 through 79 (see Figure 9.16), Argento repeats the material with which he began the work, which in this instance contains only one distorted harmony:

Figure 9.44
Figure: Sonorities Employed in the Chorus, mm. 74-79

Word	[Pitches Utilized]	Type of Sonority
The	[E]	Unison
Love	[D-F#]	Incomplete Tertian
that	[G-D-F#]	Incomplete Tertian
moves	[F#-A-C#]	Tertian, F# minor
the	[Bb-D-F]	Tertian, B-flat major
sun	[C/C#-E-G]	Distorted, C major/C# diminished
and	[D-F#-A]	Tertian, D major
the	[E-B-D-F#]	Incomplete Tertian
other	[F-A-C]	Tertian, F major
other	[E-G-B]	Tertian, E minor
stars	[D]	Octave

In the introduction, Argento’s inclusion of motive V2 resulted in more dissonant harmonic language. This final phrase is devoid of that motive, and relatively free of dissonance. Argento sets only the word “sun” with a distorted harmony, once again offering a harmonic interpretation of the blinding power of this celestial body.

IV. Tonal Areas Explored in *The Vision*

Throughout the first eighteen measures, Argento features unison and octave pitches as beginnings and endings of phrases. These pitches are shared between the vocal and instrumental forces, moments that link ensuing sections to one another and perpetuate movement through the piece. These moments frequently articulate the beginning of different tonal centers, which he departs in a fashion consistent with his entire oeuvre.

The violins begin the piece with a unison F, and immediately expand outward. In measure 8, as the introduction comes to a close, the first violin and viola finish on an octave E-flat, and which also serves as the unison start for the chorus' entrance and as pedal tone for the entire ensuing phrase. In measure 15, the chorus cadences in unison on an octave A, which relates to the beginning of the phrase by tritone. The second violin and violoncello share this pitch as they link the cadence to the start of the next phrase. The chorus retains the same pitch as anacrusis for their next material, beginning in measure 16.

In the midst of the phrase in measures 16 through 20, Argento features two similarly dovetailed moments. In measure 17 the chorus comes together on a unison D-sharp, which is shared enharmonically by the lower three string instruments as start to their gesture, motive V1. The chorus continues in unison and this happens again in measure 18, as now the upper three strings begin the same gesture, sharing the same pitch, one octave higher. This phrase ends in measure 20, as the chorus cadences on an octave G-sharp, which the violoncello shares as the beginning of the ensuing musical material in the strings.

At the start of the next phrase Argento slightly alters his approach. Here, shared unison pitches and octaves are replaced by shared sonorities, which continue to join the ensuing musical sections to one another. The following table outlines Argento's approach to dovetailing phrases for the remainder of the motet, listing the measure where the exchange occurs, the pitch material in each of the two forces, and more detailed description of the exchange when necessary:

Figure 9.45
Table: Shared Pitch Material at Beginnings and Endings of Phrases

Measure(s)	Pitch Material in Chorus	Pitch Material in Strings	Description of the Exchange
anacrusis to m. 22	F-sharp minor arpeggios	F-sharp minor triad	four choral voices arpeggiate different inversions of the triad, which serves as the penultimate sonority in the strings' cadence
m. 23	D minor triad	D pedal tone	viola and violoncello provide a D pedal tone for measures 23 and 24, the root of the choruses D minor triad at the start of this measure.
m. 25	E major triad, first inversion	Unison E	chorus cadences on an E major triad in first inversion, the viola and violoncello begin a gesture on the root, E.
m. 29	A-flat major triad	A-flat major triad	chorus ends one phrase, the strings begin another, sharing an A-flat major triad
m. 33	A in octaves	A pedal tone	chorus begins with an A in octaves, provided simultaneously by the pedal tone in the violoncello and prepared by octave anacrusis in all strings on the same pitch.

(Figure 9.45, cont.)

m. 39	E major triad	B pedal tone	strings cadence on a unison B pedal tone, the fifth of the initial E major triad in the chorus
m. 43	E major triad	B pedal tone	repetition of previous exchange
m. 49	Unison D	Unison D	chorus finishes with a unison D, shared by the strings as they begin a new phrase
m. 57	sustained chord: A, E-flat, C, A-flat	arpeggiated chord: A, E-flat, C, A-flat	strings return with an exact arpeggio of the chord featured in the chorus's brief cadence
m. 60	C major triad	C major triad	chorus cadences in C major, and the strings begin with the same triad
m. 63	F-sharp minor triad	F-sharp minor triad	chorus enters on the cadential F-sharp minor triad provided by the strings
m. 66-68	Progression of sonorities: bm9 – FM6 – em6 – FM7 – AEBF – FM7 – dm6 – CM6	Progression of sonorities: bm9 – FM6 – em6 – FM7 – AEBF – FM7 – dm6 – CM6	strings support the chorus by doubling their material
m. 70	C major triad	C major triad	strings support the chorus by doubling their sonority
m. 79	D in octaves	Repeating D major triad	as the chorus sustains the last note of the piece, a D in octaves, the strings begin three phrases on a D major triad

The two forces continue to share pitch material as phrase beginnings and endings in two principle manners to the end of the piece. In the first, both forces feature all pitches associated with the shared harmony. In the second, one force presents the sonority, while the other utilizes one of the pitches featured as part of it. The tonal areas explored relate to one another in a way that recalls Argento's approach to harmonic language in the piece. Successive centers most often relate through inclusion of common tones, or by perfect or broken fifth.

Each time one of the two forces rejoins the texture, Argento employs this approach to facilitate movement through the motet. There is only one exception to this overarching trend, and occurrence is particularly significant. In measure 52, rather than describing events, the narrator directly addresses the vision, beginning with the words "O Light Eternal." For the first and only time in the entire piece, the chorus enters alone, featuring no dovetailing and sonorous exchange with the strings. The string material in the preceding measure, the simultaneous as a B-flat scale and sonority presented as motive V3, creates tension which is resolved by the ensuing A-flat major triad in the chorus, and draws attention to the corresponding textual change.

V. Concluding Comments

Argento begins *The Vision* with an introduction featuring motive V1, a gesture in the upper strings

which moves from unison to a three-note minor sonority. He repeats this gesture throughout the movement, often including it as basis for further developed material in both the vocal and instrumental forces. The motive embodies the Trinity, simultaneously three and one. Motive V2 is also presented in the introduction, and recurs in several instances and developments, representing the theme of fire, a figurative representation of one of the Trinity's three parts, the Holy Spirit. Argento's employment of this second motive often results in comparatively more dissonant harmonic language. In addition to the recurrence and development of these two motives, Argento repeats music in additional manners to establish form and unity throughout the work. Repetition in these instances often serves to highlight and juxtapose textual passages which articulate similar themes.

Argento's approach to harmonic language in *The Vision* is consistent that to *Walden Pond* and his entire oeuvre. Sonorities employed are primarily tertian, though he utilizes distorted, perfect and broken fifth constructs in several instances. Very often these sonorities are employed as means to symbolically represent textual themes, in particular God's perfection and man's difficulty approaching it, but are not employed with the degree of consistency found in *Walden Pond* or other more symbolic works in his catalog. As the motet unfolds, Argento employs harmonic language which becomes more and more consonant, as means to interpret the narrator's eventual ability to understand the vision.

Argento explores a wide variety of tonal areas to perpetuate motion through the motet. Successive entrances are dovetailed, cadences and new beginnings feature shared unison or harmonic pitch material. This sequence is interrupted in only one instance.

CHAPTER TEN

Sonnet No. LXIV (In Memoriam 9/11/01): Historical Background and Text

I. Historical Background

Dominick Argento was one of ten composers commissioned to write a new work for the Sixth World Symposium on Choral Music, held August 3-10, 2002 in Minneapolis, Minnesota. The event was coordinated by Philip Brunelle, Argento's frequent collaborator. The resulting motet, *Sonnet No. LXIV (In memoriam 9/11/01)*, was premiered on August 10, 2002 by the Moscow State Conservatory Chamber Choir under the direction of conductor Boris Tevlin.⁸⁶ As part of the symposium, Argento discussed the genesis of the piece in a panel interview conducted by Dale Warland:

...last September, we finally did return to Italy in September and October, and the second week in Florence, the phone rang and a friend said, "Turn on the television." And of course, what I saw were the airplanes crashing into the Twin Towers. Two weeks later I had an e-mail from a friend, whom some of you may know, Bruce Carlson, who manages the Schubert Club. He was getting ready to print a booklet containing the program of an upcoming recital and wanted to include a poem by Shakespeare —Sonnet #64— which speaks about loss, speaks about lofty towers being down-raised, it was almost as if it had been written for that tragedy. And he was sending it to me to ask if I found it too bleak to be printed in the program booklet as his office staff decided. I agreed with his office staff but I also thought it was the world's greatest case of serendipity because I had not yet found a text and only toyed with the idea that I would even write a piece for this symposium. I wasn't sure I would do it so I hadn't been looking very hard for a text. But that text, Shakespeare's - which seemed to be written especially for 9/11 - I found inspiring enough to make me think, "Well, maybe there is a piece of music here someplace." And as a result, it is the only piece I've written in the past three years. It's only a three-and-a-half minute piece, but it felt good to get started again.⁸⁷

II. The Text

As the title suggests, *Sonnet 64 (In memoriam 9/11/01)* is a setting of William Shakespeare's Sonnet #64. Shakespeare is thought to have written his 154 sonnets over the course of several years. They were published in 1609, after he had achieved some success as a playwright.⁸⁸ A strict form, the English

⁸⁶ Argento, *Catalogue Raisonné*, 189.

⁸⁷ Dominick Argento and others, "Sixth World Symposium on Choral Music: Composers' Forums, Part One," interview by Dale Warland (Minneapolis, Minnesota, 6 August 2002), *NewMusicBox* (May 2003): 5.

⁸⁸ Stanley Wells and Gary Taylor, eds., *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 749.

sonnet consists of fourteen lines divided into four main parts: three quatrains and a couplet. The rhyme scheme is abab cdcd efef gg. The meter is iambic pentameter, each line consisting of five feet with syllables following a weak-strong pattern of emphasis.⁸⁹

Sonnet 64 belongs to the larger group of sonnets (1-126) that are addressed to an unidentified young nobleman.⁹⁰ It is also part of a short series, sonnets 60 through 65, which deal thematically with the inevitable losses that accompany the passing of time. The poetry depicts the crumbling of monuments, the decay of the earth, and the realization that the experience of love is frequently paired with that of loss. Sonnet 64 is the darkest poem in this series, and is the only one to end on a negative note. The text of the poem is as follows:

Figure 10.1
Table: William Shakespeare's Sonnet LXIV

When I have seen by Time's fell hand defaced
The rich-proud cost of outworn buried age;
When sometime lofty towers I see down-ras'd,
And brass eternal, slave to mortal rage:

When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the wat'ry main,
Increasing store with loss, and loss with store;

When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminat
That Time will come and take my love away.

This thought is as a death, which cannot choose
But weep to have that which it fears to lose.

Shakespeare highlights the poem's tripartite structure by beginning each quatrain with the phrase "When I have seen."⁹¹ Helen Vendler, in a detailed analysis of this sonnet, observes that by employing

⁸⁹ William Packard, *The Poet's Dictionary* (New York: Harper and Row Publishers, 1989), 181-183.

⁹⁰ Wells and Taylor, 749.

⁹¹ Paul Edmondson and Stanley Wells, *Shakespeare's Sonnets* (New York: Oxford University Press, 2004), 55.

this structural device, Shakespeare repeatedly emphasizes the word “have,” which stands deliberately in opposition to the poem’s main theme, “loss.”⁹² In the turn which ends the third quatrain, Shakespeare admits that through witnessing consistent decay he is forced to think about the loss of his love. Following, he again emphasizes the two key words in the final couplet, where he writes “to *have* that which it fears to *lose*.”

Shakespeare employs several different figures of speech. Lines two and three feature assonance, wherein the poet utilizes the words "proud," "out-worn," "towers" and "down-rased." Line seven contains alliteration, with the phrase "win of the wat'ry main." Shakespeare combines these two figures of speech in line eleven through his use and positioning of "ruin" and "ruminate." In lines eight and nine he features onomatopoeia, wherein the consonants of the phrases "Increasing store with loss, and loss with store" and "such interchange of state," audibly paint the battle between land and sea.

Shakespeare further utilizes assonance within the rhyme scheme, as twelve of the fourteen lines feature the ending vowel sound [e], first in line one with the final syllable of the word “defac’ed.” The following table shows the final words from each line that adhere to the author’s use of assonance in this manner:

Figure 10.2
Table: Recurring Final Vowel Sound in Sonnet LXIV

Line 1: “defaced”
Line 2: “age”
Line 3: “down-ras’d”
Line 4: “rage”
Line 5: “gain”
Line 7: “main”
Line 9: “state”
Line 10: “decay”
Line 11: “ruminate”
Line 12: “away”

⁹² Helen Vendler, *The Art of Shakespeare’s Sonnets* (Cambridge, Massachusetts, London, England: Harvard University Press, 1997), 301.

As a result of this repetition, the contrasting vowel sounds of “shore” and “store” in the second quatrain (lines 6 and 8) offer brief respite, while the employment of “choose” and “lose” (lines 13 and 14) creates an audible sense of arrival and finality at the closing couplet.

For *Sonnet No. LXIV (In memoriam 9/11/01)*, Dominick Argento sets Shakespeare’s poem unaltered and in its entirety. In large part, the composer’s approach to form honors the rigid structure provided by the sonnet, as articulated through the motet’s melodic and harmonic language.

CHAPTER ELEVEN

Sonnet No. LXIV (In Memoriam 9/11/01): Textual-Musical Relationships

I. Form in *Sonnet No. LXIV (In Memoriam 9/11/01)*

In *Sonnet LXIV (In Memoriam 9/11/01)*, Argento repeats musical material to create a balanced formal structure. In many respects, his approach to form in the piece honors the structure of the sonnet it is based upon. The following table illustrates the form of the motet, providing sections and subsections, complete with the measure numbers and textual material featured in each:

Figure 11.1
Table: Form in *Sonnet LXIV (In Memoriam 9/11/01)*

A	A'	A'' (Coda)
mm. 1-18 (18)	mm. 19-31 (13)	mm. 32-34 (3)
[a] mm. 1-9 (9) When I have seen by Time's fell hand defaced The rich-proud cost of outworn buried age; When sometime lofty towers I see down-ras'd, And brass eternal, slave to mortal rage:	[a'] mm. 19-24 (6) When I have seen such interchange of state, Or state itself confounded to decay; Ruin hath taught me thus to ruminat	[a''] mm. 32-34 (3) to have that which it fears to lose.
[b] mm. 9-18 (10) When I have seen the hungry ocean gain Advantage on the kingdom of the shore, And the firm soil win of the wat'ry main, Increasing store with loss, and loss with store;	[c] mm. 25-31 (7) That Time will come and take my love away. This thought is as a death, which cannot choose But weep	

A. Repetition as Means to Unification and Form

The first three subsections of form coincide with the respective beginnings of the sonnet's three quatrains, each of which starts with the textual phrase "When I have seen." Argento begins the motet with the following musical material, a series of phrases featuring homophonic texture and straightforward, syllabic declamation:

Figure 11.2
Musical Example: Chorus, mm. 1-7

Molto lento ed elegiaco (♩ = ca. 42)

When I have seen by Time's fell hand de-fac'd The

rich - proud cost of out - worn bur - ied age; When

some - time lof - ty towers I see down - ras'd,

Un poco trattenuto
pp dolciss.

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In this phrase, Argento repeats the anacrusis C on the succeeding downbeat, and continues this pattern for the first eight syllables of text, introducing each sonority on a weak syllable as anticipation to the strong one which follows. By reiterating harmonies in this way, he reinforces the weak-strong beat pattern characteristic of the sonnet's meter, iambic pentameter.

In measures 19 through 22, Argento repeats the music from the first and second phrases, setting the text which begins the sonnet's third quatrain. This iteration begins one whole step lower, starting with a unison B-flat:

Figure 11.3
Musical Example: Measures 19-22

pp

When I have seen such in - ter - change of state, ___ Or

pp

When I have seen such in - ter - change of state, ___ Or

pp

When I have seen such in - ter - change of state, ___ Or

pp

When I have seen such in - ter - change of state, ___ Or

21 *mp cresc.* *mf*

state it - self con-found-ed to de - cay; ___

mp cresc. *mf*

state it - self con-found-ed to de - cay; ___

mp cresc. *mf*

state it - self con-found-ed to de - cay; ___

mp cresc. *mf*

state it - self con-found-ed to de - cay; ___

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In the closing measures of the motet, Argento again repeats a portion of the musical material that he uses to characterize the beginnings of the first and third quatrains, returning to the initial tonal center, C:

Figure 11.4
Musical Example: Measures 32-34, with anacrusis

The musical example consists of four staves, each representing a different vocal part. Each staff begins with a mezzo-piano (*mp*) dynamic marking and a tempo/mood instruction: *poco a poco decresc. e ritardando*. The lyrics for all parts are: "to have that which it fear to lose." The first staff ends with the word "niente". The musical notation shows a melodic line with a final cadence on the word "lose".

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In this instance however, he makes two slight changes to the repeated passage. First, he alters the rhythmic material, augmenting the length of the note values employed in approaching the final cadence. Second, in contrast to the dissonant cadence which he features as end to the first phrase, Argento ends the piece by also repeating the first two sonorities from the second phrase, more consonant D minor and B-flat major chords.

B. Rhythmic Language and Form

In each of the previously featured passages, Argento employs straightforward and repetitive note values, mimicking the meter of the sonnet in a manner that is not consistent with his usual approach to textual delineation. The rhythmic language which characterizes the rest of the piece, and the majority of his oeuvre, features more speech-like declamation, as the composer employs rhythms that emulate spoken language, interpreting the meaning and nuance of the text. As a result of these two different approaches to rhythm, Argento creates an interesting contrast in the motet. A numb quality emanates from the former, while the latter evokes more animated emotional delivery and establishes a sense of movement and development as the phrases unfold. Argento's approach to rhythm, coupled with his constant

variation of tempo, depicts an emotional intensification which not only interprets the text, but links these themes to responses to the tragedy he memorializes, the events of September 11, 2001.

Even within those passages that feature his characteristic, speech-like rhythmic style, Argento achieves further unification through the repetition of specific rhythmic motives. Most significant is the repeated presence of a motive which consists of dotted-eighth note, sixteenth note, eighth, eighth, quarter, quarter. This gesture is sometimes preceded by the pattern dotted-quarter note, eighth note. Here is a breakdown of the motive, excerpts from the motet shown in Figures 11.5 through 11.10. Each of the following examples feature the soprano melodies, which represent the rhythmic material shared by all voices where this material is employed, and the variations it undergoes:

Figure 11.5
Musical Example, m. 10, “seen the hun-gry”



Figure 11.6
Musical Example, m. 11, “king-dom of the”



Figure 11.7
Musical Example, mm. 16-17, “store with loss, and”



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Figure 11.8
Musical Example, mm. 23-24, “taught me thus to ru-mi-nate”

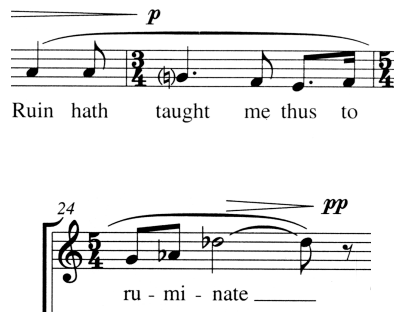


Figure 11.9
Musical Example, mm. 25-27, “time will come and take my love a-way”



Figure 11.10
Musical Example, mm. 32-34, “have that which it”



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This repetition certainly relates once more to the meter of the sonnet, but exists as another means whereby Argento unifies the work, as these phrases relate to one another, and to the rhythmic material which characterizes the repeated A sections.

II. Melodic and Text Painting

In four instances, Argento paints the text through his melodic approach. In measure five, he depicts the “sometime lofty towers” by leaping upward in the soprano and alto, supported by parallel stepwise movement in the tenor, against a bass pedal tone (see Figure 11.2). Next, in measure 10, Argento

employs similar parallel motion, this time in the soprano and bass voices, to suggest the ocean rising and crashing into the shore:

Figure 11.11
Musical Example: mm. 9-12

The musical score for Figure 11.11 consists of two systems of four staves each, representing Soprano, Alto, Tenor, and Bass voices, with piano accompaniment. The first system covers measures 9-12, and the second system covers measures 13-16.

System 1 (Measures 9-12):

- Measure 9:** All voices enter with the lyrics "When I have". The piano part has a whole note chord.
- Measure 10:** The tempo marking "Poco più mosso" appears. The piano part has a half note chord.
- Measure 11:** The piano part has a half note chord.
- Measure 12:** The piano part has a half note chord.

System 2 (Measures 13-16):

- Measure 13:** The tempo marking "rall." and "Meno mosso che tempo I" appear. The piano part has a half note chord.
- Measure 14:** The piano part has a half note chord.
- Measure 15:** The piano part has a half note chord.
- Measure 16:** The piano part has a half note chord.

Lyrics:

When I have seen the hun - gry o - cean gain Ad - van - tage on the king - dom of the
 When I have seen the hun - gry o - cean gain Ad - van - tage on the king - dom of the
 When I have seen the hun - gry o - cean gain Ad - van - tage on the king - dom of the
 When I have seen the hun - gry o - cean gain Ad - van - tage on the king - dom of the

Performance Instructions:

- Measure 10:** *f*
- Measure 13:** *rall.*, *Meno mosso che tempo I*, *mf poco a poco decresc. e ritardando*
- Measures 14-16:** *mf poco a poco decresc. e ritardando*

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In measure 17, he paints the exchange between land and sea, featuring movement in the lower three

voices that articulates several successive sonorities for the final word of the phrase, “store”:

Figure 11.12
Musical Example: mm. 15-18

Tempo I *mp* *rall.* *p*

In - creas - ing store with loss, and loss with store;

mp *p*

In - creas - ing store with loss, and loss with store;

mp *p*

In - creas - ing store with loss, and loss with store;

mp *p*

In - creas - ing store with loss, and loss with store;

Tempo I *rall*

18

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Finally, in measures 27 through 30, the motet’s penultimate phrase, Argento uses a different melodic approach to embody textual meaning. Against an F pedal tone in the bass, alto and tenor voices gradually outline an incomplete canon, successively repeating the rising material first presented by the soprano, the only voice to deliver the melody in its entirety:

Figure 11.13
Musical Example: mm. 28-30, with anacrusis

27 *ppp* *p cresc.* *f*
way. This thought is as a death, which can - not choose But weep —
ppp *p cresc.* *f*
way. This thought is as a death, which can - not choose But weep —
ppp *p cresc.* *f*
way. This thought is as a death, which can - not choose But weep —
ppp *p cresc.* *f*
way. This thought is as a death, which can - not choose But weep —

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This seemingly inescapable imitation embodies the fact that the narrator “cannot choose but weep.”

III. Harmonic Language and Additional Layers of Meaning

Throughout the work, Argento employs tertian, incomplete tertian, fifth and distorted constructs as further means to interpret and parallel textual meaning. In the first phrase (see Figure 11.2, mm. 1-2), Argento begins with a unison C natural and gradually expands to more openly voiced sonorities:

Figure 11.14
Table: Sonorities Employed, mm. 1-2

Word	[Pitches Utilized]	Type of Sonority
When	[C]	Unison
I	[C]	Unison
have	[C-Db]	Scalar
seen	[C-Db]	Scalar
by	[Bb-C-Db-Eb]	Scalar
Time's	[Bb-C-Db-Eb]	Scalar
fell	[A-C-E]	Tertian, A minor
hand	[A-C-E]	Tertian, A minor
defaced	[F-Ab-C]	Tertian, F minor
defaced	[Ab-E-B-F]	Broken Fifth

Initial dissonance is created by successive scalar sonorities, as the four voices move in the manner of passing tones toward the tertian harmonies which follow. Argento features a dissonant cadence on the final syllable of the word “defac’d,” employing a broken fifth sonority.

The ensuing phrase (see Figure 11.2, mm. 3-4) outlines a similar trajectory, beginning with a consonant sonority rather than unison, and moving gradually toward another dissonant cadence.

Figure 11.15
Table: Sonorities Employed in the Chorus, mm. 3-4

Word	[Pitches Utilized]	Type of Sonority
The	[D-F-A]	Tertian, D minor
<i>rich-proud</i>	[B \flat -D-F]	Tertian, B \flat major
<i>rich-proud</i>	[B \flat -D-F]	Tertian, B \flat major
cost	[B \flat -D-F]	Tertian, B \flat major
of	[C-E-G-B \flat]	Tertian, C dominant seventh
<i>outworn</i>	[C-E-G-B \flat]	Tertian, C dominant seventh
<i>outworn</i>	[C-E-G-B \flat]	Tertian, C dominant seventh
<i>buried</i>	[C-G-D-A \flat]	Broken Fifth
<i>buried</i>	[G-B-D-F-A \flat]	Tertian, G dominant ninth
age	[B \flat -F \sharp -C \sharp -G]	Broken Fifth

Argento uses relative levels of dissonance and consonance to characterize the phrase. He begins by setting the words “rich-proud cost” with sonorous B-flat major harmonies, further dividing the four vocal parts into six. The following, the phrase “of outworn” is slightly more dissonant, the basses sustaining a B-flat pedal tone from the previous sonority, the seventh of the C dominant seventh chord. The following words “buried age” receive more dissonant treatment, beginning and ending with two broken fifth sonorities. The former retains two common tones from the preceding dominant seventh chord, and the latter is the same construct employed for the second syllable of the word “defac’d,” now a major second higher. In these first two brief phrases, Argento begins with consonant sonorities and ends with cadences featuring the same dissonant, broken fifth construct. Through this repeated progression toward dissonance, he subtly interprets the gradual decay of all things.

Argento combines the next two phrases to double the length of this decay, as seen by the following example from measures 5 through 9:

Figure 11.16
Musical Example: mm. 5-9

Un poco trattenuto
pp *dolciss.*

some - time lof - ty towers I see down - ras'd, _____ and

some - time lof - ty towers I see down - ras'd, _____ and

some - time lof - ty towers I see down - ras'd, _____ and

some - time lof - ty towers I see down - ras'd, _____ and

A tempo
mf

brass e - ter - nal, _ slave to mor - tal rage: _____

brass e - ter - nal, _ slave to mor - tal rage: _____

brass e - ter - nal, _ slave to mor - tal rage: _____

brass e - ter - nal, _ slave to mor - tal rage: _____

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Argento continues to utilize varying levels of dissonance and consonance to interpret successive phrases, as shown by the following table which illustrates the sonorities employed throughout:

Figure 11.17
Table: Sonorities Employed in the Chorus, mm. 5-9

Word	[Pitches Utilized]	Type of Sonority
When	[A \flat -E \flat /E-B \flat]	Broken Fifth
<i>sometime</i>	[A \flat -C-E-G]	Tertian, A \flat augmented major seventh
<i>sometime</i>	[A \flat -C-E-G]	Tertian, A \flat augmented major seventh
<i>lofty</i>	[D-A \flat -C-E]	Incomplete Tertian
<i>lofty</i>	[A \flat -C-E-G]	Tertian, A \flat augmented major seventh
towers	[D-A \flat -C-E]	Incomplete Tertian
I	[D-F-A \flat -C]	Tertian, D half diminished seventh
see	[F-C-G-D]	Fifth
<i>down-ras'd</i>	[C-E-G]	Tertian, C major
<i>down-ras'd</i>	[E-G-B]	Tertian, E minor
And	[C-E-G \sharp -B]	Tertian, C augmented major seventh
brass	[A-C-E]	Tertian, A minor
eternal	[A-C-E]	Tertian, A minor
eternal	[F-A-C]	Tertian, F major
eternal	[A-C-E]	Tertian, A minor
slave	[E-B- G \flat (F \sharp)-C]	Broken Fifth
to	[G-D-A-E]	Fifth
<i>mortal</i>	[C-E-G]	Tertian, C major
<i>mortal</i>	[A \flat -E-B]	Broken Fifth
rage	[B \flat -D-F \sharp -A]	Tertian, B \flat augmented major seventh

The first phrase begins with another dissonant broken fifth sonority. Immediately following, Argento sets the phrase “sometime lofty towers I,” beginning with successive A-flat augmented seventh harmonies, which alternate with incomplete tertian sonorities that share common tones. For the word “see,” he employs a perfect fifth construct, the root of which relates by fifth to the following harmonies which set the word “down-ras’d.” The first consonant resting place occurs on the second syllable of this word. In the next phrase Argento sets “brass eternal,” alternating between consonant A minor and F major triads, while “slave to mortal rage” features much more dissonant treatment. This approach is similar to the harmonic treatment he employed in measures 3 and 4 in conjunction with the phrases “rich-proud cost” and “buried age,” and once again features broken fifth sonorities. Argento ends the phrase with a relatively unstable B-flat augmented sonority on the word “rage,” which simultaneously relates to the previous phrase “sometime lofty towers,” and initiates movement into the ensuing section.

Following three anacrusis sonorities which resolve the instability presented by the preceding cadence, Argento centers most of measures 10 through 12 in D major (see Figure 11.11). This passage consists almost entirely of consonant tertian sonorities, as shown by the following table:

Figure 11.18
Table: Sonorities Employed in the Chorus, mm. 9-12

Word	[Pitches Utilized]	Type of Sonority
When	[E-G-B \flat -D]	Tertian, E half diminished seventh
I	[B \flat -D-F]	Tertian, B \flat major
have	[C-E-G-B \flat]	Tertian, C dominant seventh
seen	[D-F \sharp -A]	Tertian, D major
the	[D-F \sharp -A]	Tertian, D major
<i>hungry</i>	[G-D-A-E]	Fifth
<i>hungry</i>	[D-F \sharp -A]	Tertian, D major
<i>ocean</i>	[C-G-D]	Fifth
<i>ocean</i>	[G-B \flat -D-F \sharp]	Tertian, G minor major seventh
gain	[E-G-B \flat -D]	Tertian, E half diminished seventh
<i>Advantage</i>	[D-A-C]	Incomplete Tertian
<i>Advantage</i>	[A-C-E \flat -G]	Tertian, A half diminished seventh
<i>Advantage</i>	[D-F \sharp -C]	Incomplete Tertian
on	[A-C-E \flat -G]	Tertian, A half diminished seventh
the	[D-F \sharp -C]	Incomplete Tertian
<i>kingdom</i>	[D-F \sharp -A-C]	Tertian, D dominant seventh
<i>kingdom</i>	[D-F \sharp -A-C]	Tertian, D dominant seventh
of	[G-B \flat -D-A]	Tertian, G minor seventh
the	[B \flat -D-F \sharp -A]	Tertian, B \flat augmented minor seventh
shore	[E \flat -G-B \flat]	Tertian, E \flat major

Incomplete tertian sonorities are informed by the complete varieties which surround them. Argento incorporates only two non-tertian harmonies, two fifth constructs which symbolically set the first syllables of the words “hungry” and “ocean.” Further, each of these constructs relates to those which follow by fifth, and link the first syllable to the second for both words. At the cadence of this phrase, Argento departs D major, featuring a cadence on the words “the shore” that feature successive B-flat augmented seventh and E-flat major triads, an implied dominant to tonic progression.

Throughout the next phrase in measures 12 through 14 (see Figure 11.11), Argento incorporates a various tertian, incomplete tertian and fifth sonorities:

Figure 11.19
Table: Sonorities Employed in the Chorus, mm. 12-14

Word	[Pitches Utilized]	Type of Sonority
And	[A-E \flat -G]	Incomplete Tertian
the	[G-D-A-E \flat]	Broken Fifth
firm	[D-A-C]	Incomplete Tertian
soil (1)	[D-A-E-B \flat]	Broken Fifth
soil (2)	[E-G-B \flat -D]	Tertian, E half diminished seventh

(Figure 11.19, cont.)

win	[C-G-D-A]	Fifth
of	[C-G-D-A \flat]	Broken Fifth
the	[F-A \flat -C]	Tertian, F minor
wat'ry	[E \flat -G-B \flat]	Tertian, E \flat major
wat'ry	[C-E \flat -B \flat]	Incomplete Tertian
main	[A \flat -C-E \flat]	Tertian, A \flat major

All fifth sonorities, both broken and perfect, relate to surrounding harmonies by common tone or fifth. Argento finishes this phrase with another implied dominant to tonic progression, featuring movement from E-flat major to A-flat major triads for the phrase “wat’ry main,” which is interrupted only by an incomplete tertian variety containing common tones with each.

For the beginning of the ensuing phrase, Argento remains in A-flat major, before returning briefly to E-flat. The following table provides the sonorities employed for this phrase, from measure 15 through 18 (see Figure 11.12):

Figure 11.20
Table: Sonorities Employed in the Chorus, mm. 15-18

Word	[Pitches Utilized]	Type of Sonority
<i>Increasing</i>	[F-A \flat -C-E \flat]	Tertian, F minor seventh
<i>Increasing</i>	[A \flat -C-E \flat -G]	Tertian, A \flat major seventh
<i>Increasing</i>	[A \flat -E \flat -G]	Incomplete Tertian
store	[B \flat -D-F-A \flat]	Tertian, B \flat dominant seventh
with	[B \flat -D-F]	Tertian, B \flat major
loss	[E \flat -G-B \flat -D]	Tertian, E \flat dominant seventh
and	[B \flat -D-F-A \flat]	Tertian, B \flat dominant seventh
with	[B \flat -F-A]	Incomplete Tertian
store (1)	[C-E \flat -G-B \flat]	Tertian, C minor seventh
store (2)	[B \flat -C-D-F \sharp]	Scalar
store (3)	[D-F \sharp -A-C]	Tertian, D dominant seventh
store (4)	[C-G-B \flat]	Incomplete Tertian
store (5)	[A-C]	Incomplete Tertian

In measure 17, as Argento features movement in the lower three voices to explore several different harmonies for the word “store,” the E-flat tonal center gradually dissolves. This approach leads to a cadence on an incomplete tertian sonority consisting of the pitches A and C, in implied tritone relationship. This two-note cadential sonority leads in turn to the unison B-flat anacrusis, and the repetition of the opening musical material.

The musical material featured in measures 18 through 21 (see Figure 11.3) repeats that featured in the opening two phrases of the piece, appearing one whole step lower than the original. As a result, the sonorities employed in these two phrases are the same varieties as well:

Figure 11.21
Table: Sonorities Employed in the Chorus, mm. 18-21

Word	[Pitches Utilized]	Type of Sonority
When	[B \flat]	Unison
I	[B \flat]	Unison
have	[B \flat -C \flat]	Scalar
seen	[B \flat -C \flat]	Scalar
such	[A \flat -B \flat -C \flat -D \flat]	Scalar
<i>interchange</i>	[A \flat -B \flat -C \flat -D \flat]	Scalar
<i>interchange</i>	[G-B \flat -D]	Tertian, G minor
<i>interchange</i>	[G-B \flat -D]	Tertian, G minor
of	[E \flat -G \flat -B \flat]	Tertian, E \flat minor
state	[G \flat -D-A-E \flat]	Broken Fifth
Or	[C-E \flat -G]	Tertian, C minor
state	[A \flat -C-E \flat]	Tertian, A \flat major
<i>itself</i>	[A \flat -C-E \flat]	Tertian, A \flat major
<i>itself</i>	[A \flat -C-E \flat]	Tertian, A \flat major
<i>confounded</i>	[B \flat -D-F-A \flat]	Tertian, B dominant seventh
<i>confounded</i>	[B \flat -D-F-A \flat]	Tertian, B dominant seventh
<i>confounded</i>	[B \flat -D-F-A \flat]	Tertian, B dominant seventh
to	[B \flat -F-C-G \flat]	Broken Fifth
<i>decay</i>	[F-A-C-E \flat -G]	Tertian, F dominant ninth
<i>decay</i>	[A \flat -E-B-F]	Broken Fifth

In conjunction with this repetition, Argento once more interprets several words and phrases, setting them with repeating dissonant constructs. The word “state” and the second syllable of the word “decay” employ dissonant broken fifth sonorities, linking them to his initial approaches to the final syllables of “defac’d” and “buried age.”

In measures 22 through 24, Argento repeats material in a different manner to make a significant but hidden connection between two portions of text. This phrase appears as follows:

Figure 11.22
Musical Example: mm. 22-24

p
Ruin hath taught me thus to

p
Ruin hath taught me thus to

p
Ruin hath taught me thus to

p
Ruin hath taught me thus to

24 *pp*
ru - mi - nate

pp
ru - mi - nate

pp
ru - mi - nate

pp
ru - mi - nate

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Measures 22 through 24 feature a variety of sonorities, as illustrated by the following table:

Figure 11.23
Table: Sonorities Employed, mm. 22-24

Word	[Pitches Utilized]	Type of Sonority
Ruin	[A \flat -E \flat /E-B \flat]	Broken Fifth
hath	[A \flat -E \flat /E-B \flat]	Broken Fifth
taught	[(A \flat)/G \sharp -C-E-G]	Tertian, A \flat augmented major seventh
me	[D-F-(A \flat)/G \sharp -C]	Tertian, D half diminished seventh
thus	[(A \flat)/G \sharp -C-E]	Tertian, A \flat augmented

(Figure 11.23, cont.)

to	[F-C-G [#] -D]	Broken Fifth
<i>ruminate</i>	[C-E-G/G [#]]	Distorted, C major/augmented
<i>ruminate</i>	[F-(A ^b)G [#] -C]	Tertian, F minor (enharmonic)
<i>ruminate</i>	[G ^b /G-B ^b -D ^b]	Distorted, G ^b major/G diminished

By comparing this table with the one which illustrates the harmonic language in measures 5 through 9 (see Figure 11.17), a remarkable instance of harmonic repetition is revealed. Argento repeats the broken fifths harmony originally associated with the word “When” (A-flat, E-flat/E-natural, B-flat) for the words “Ruin” and “hath.” He also repeats the sonorities originally employed for the phrase “sometime lofty towers I” (A-flat augmented seventh and D half diminished seventh chords) for the phrase “taught me thus.” Continuing, Argento alters the original fifth sonority he used to set “see” (F, C, G and D), as it becomes a broken fifth sonority for the word “to” (F, C, G-sharp and D). Similarly, the C major chord paired with the first syllable of “down-ras’d” is distorted, as it becomes simultaneous C major and augmented sonorities for the first syllable of the word “ruminate.” In repeating these sonorities, he connects the two lines of text, and links the following phrase “That Time will come and take my love away” to the tragedies of 9/11/01.

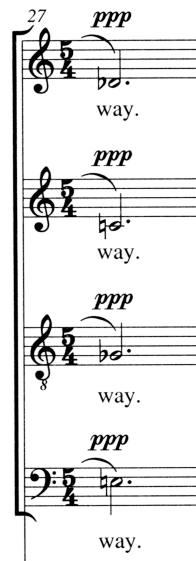
In measure 25 Argento employs the only extended unison writing in the work:

Figure 11.24
Musical Example: mm. 25-27, with anacrusis

Meno mosso

The musical score consists of four staves, each representing a different vocal part. The tempo is marked 'Meno mosso'. The time signature is 4/4. The lyrics are 'That Time will come and take my love a -'. The music is written in a key with one flat (B-flat). The melody is a simple, descending line: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics are aligned with the notes: 'That' under G, 'Time' under F, 'will come' under E, 'and take my' under D, 'love' under the final D, and 'a -' under the final D.

(Figure 11.24, cont.)



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This sparse treatment draws attention to the narrator’s bleak conclusion, “That Time will come and take my love away.” McGaghie describes this melody as an example of “deceptive motion,” a recurring device he has observed in several of Argento’s choral works. Regarding this passage, he states:

A stepwise descent from D \flat (m. 25) strongly implies a unison arrival on F in the following bar. Instead, the bass continues this F minor melody alone, repeating a G-natural on the downbeat, then stepping down further to F and E natural. At the same time, the other three voices then sing G \flat major triads (m. 26)...This imposition of G \flat chords where an arrival on F is expected matches Argento’s apparent idea of the strongest dissonance – a semitone.⁹³

McGaghie’s thoughts regarding the deceptive motion are insightful, as the scale does seem necessitate movement toward F. However, there is another possible reason for the Argento’s use of the sonorities which follow this unison melody in octaves. The following table illustrates the pitches utilized for the octave melody and the ensuing sonorities:

Figure 11.25
Table: Sonorities Employed in the Chorus, mm. 25-27

Word	[Pitches Utilized]	Type of Sonority
That	[D \flat]	Octave
Time	[C]	Octave
will	[D \flat]	Octave

⁹³ McGaghie, 245-246.

(Figure 11.25, cont.)

come	[C]	Octave
and	[B \flat]	Octave
take	[A \flat]	Octave
my	[G]	Octave
love	[G \flat /G-B \flat -D \flat]	Distorted, G \flat major/G diminished
away	[G \flat -B \flat -D \flat -F]	Tertian, G \flat major major seventh
away	[G \flat (F \sharp)-C/C \sharp -E]	Incomplete, Distorted Tertian

The chord featured for the word “love” relates directly to the distorted final sonority from the previous phrase, linking it to the final syllable of “ruminate.” While the chord which immediately follows removes this distortion, the final chord is perhaps the most obscure and dissonant in the piece, embodying the weight of the narrator’s loss.

As McGaghie also observes, the imitative phrase in measures 28 through 31 (see Figure 11.13) is centered in F minor, the tonal area implied the deceptive movement of the melody in octaves.⁹⁴ Argento employs the following sonorities for this passage:

Figure 11.26
Table: Sonorities Employed in the Chorus, mm. 28-31

Word	[Pitches Utilized]	Type of Sonority
This	[E-B \flat -D \flat]	Incomplete Tertian
thought	[F-A \flat -C]	Tertian, F minor
is	[D \flat -F-A \flat -C]	Tertian, D \flat major seventh
as	[F-A \flat -C-E]	Tertian, F minor major seventh
a	[D \flat -F]	Incomplete Tertian
death	[F-C-E-G]	Incomplete Tertian
which	[D \flat -F-A \flat]	Tertian, D \flat major
cannot	[F-C-E-G]	Incomplete Tertian
cannot	[D-F-A \flat]	Tertian, D \flat major
choose	[F-C-G]	Fifth
But	[D-F-A \flat -E]	Tertian, D diminished (add nine)
weep	[E-G-B]	Tertian, E minor

Canonic movement leads to a cadence on sonorous E minor chord, where Argento divides the voices into eight parts, for the word “weep.” He again subtly links this moment to the tragedy it memorializes, as the only other employment of an E minor sonority comes in measure 7, at the cadence on the word

⁹⁴ McGaghie, 246.

“downras’d.”

For the final phrase in measures 32 through 34 (see Figure 11.4), Argento again repeats material from the beginning of the piece, reiterating sonorities from the first phrases:

Figure 11.27
Table: Sonorities Employed in the Chorus, mm. 32-34

Word	[Pitches Utilized]	Type of Sonority
to	[C]	Unison
have	[C-D \flat]	Scalar
that	[B \flat -C-D \flat -E \flat]	Scalar
which	[A-C-E]	Tertian, A minor
it	[F-A \flat -C]	Tertian, F minor
fears	[A \flat -E-B-F]	Broken Fifth
to	[D-F-A]	Tertian, D minor
lose	[B \flat -D-F]	Tertian, B \flat major

Argento regularly employs major, minor, augmented and diminished sonorities throughout the work. In the preceding discussion we have observed his construction of additional non-traditional sonorities, achieved through different means and considerations, but generated primarily from the text. In our examination of harmonic language in *Walden Pond* and *The Vision*, we found that he also creates harmonies by employing inversions of ordered pitches from the circle of fifths, in both perfect and imperfect varieties. These constructs appear in *Sonnet No. LXIV (In memoriam 9/11/01)* as well, and relate to one another throughout the piece, coloring and connecting similar words in a symbolic, almost hidden way.

Argento’s “symbolic use of the imperfection of man” appears numerous times at the level of sonority in this motet. Two imperfect varieties manifest themselves, containing either one or two adjusted fifths. The following table illustrates each example, displaying the pitches used to construct the sonority, the resulting types of fifths, and the syllable and line of text with which they correspond:

Figure 11.28
Table: Circle of Fifths Sonorities, Imperfect Varieties

Line	Text	Pitches Utilized	Resulting Intervals
1	When I have seen by Time’s fell hand defac’d	[A \flat -E-B-F]	Augmented 5th – Perfect 5th – diminished 5 th
2	The rich-proud cost of outworn buried age	[C-G-D-A \flat]	Perfect 5th – Perfect 5th – diminished 5 th
		[B \flat -F \sharp -C \sharp -G]	Augmented 5th – Perfect 5th – diminished 5 th
3	When sometime lofty towers I see down-ras’d	[A \flat -E/E \flat -B \flat]	Augmented 5th/Perfect 5th – Perfect 5th/diminished 5 th

(Figure 11.28, cont.)

4	And brass eternal, <i>slave to</i> mortal rage	[E-B-Gb/(F#)-C]	Perfect 5th – Perfect 5th – diminished 5th
		[Gb-D-A-E]	Augmented 5th – Perfect 5th – Perfect 5th
7	And <i>the</i> firm <i>soil</i> win <i>of</i> the wat'ry main	[G-D-A-Eb]	Perfect 5th – Perfect 5th – diminished 5th
		[D-A-E-Bb]	Perfect 5th – Perfect 5th – diminished 5th
		[C-G-D-Ab]	Perfect 5th – Perfect 5th – diminished 5th
9	When I have seen such interchange of <i>state</i>	[Gb-D-A-Eb]	Augmented 5th – Perfect 5th – diminished 5th
10	Or state itself confounded <i>to</i> decay	[Bb-F-C-Gb]	Perfect 5th – Perfect 5th – diminished 5th
		[Ab-E-B-F]	Augmented 5th – Perfect 5th – diminished 5th
11	Ruin hath taught me thus <i>to</i> ruminate	[F-C-G#-D]	Perfect 5th – Augmented 5th – diminished 5th
14	But weep to have that which it <i>fears</i> to lose	[Ab-E-B-F]	Augmented 5th – Perfect 5th – diminished 5th

These imperfect sonorities link some words and phrases with similar thematic implications. The words “slave to” support this assertion of man’s imperfection in a significant manner, as “brass eternal” is “slave to *mortal rage*.” Several of the terms here refer to destruction or decay (defac’d, buried age, state, to decay) while others depict fear or uncertainty (When, fears). The remaining terms (the, soil, of, to), do not support as convincing an argument.

Argento similarly includes harmonic constructs based upon solely perfect fifths. Following is a list of their appearance, assembled in the same manner as before:

Figure 11.29
Table: Circle of Fifths Sonorities, Perfect Varieties

Line	Text	Pitches Utilized	Resulting Intervals
3	When sometime lofty towers I <i>see</i> down-ras’d	[F-C-G-D]	Perfect 5th – Perfect 5th – Perfect 5th
5	When I have seen the <i>hungry</i> ocean gain	[G-D-A-E] [C-G-D]	Perfect 5th – Perfect 5th – Perfect 5th Perfect 5th – Perfect 5th
7	And the firm soil <i>win</i> of the wat’ry main	[C-G-D-A]	Perfect 5th – Perfect 5th – Perfect 5th
13	This thought is as a death, which cannot <i>choose</i>	[F-C-G]	Perfect 5th – Perfect 5th – Perfect 5th

These selected terms, while seemingly more positive than the words bearing imperfect constructs, are not necessarily symbols “for divinity, for God,” (with the possible exception of the “*hungry ocean*”). However, within the context of a text that repeatedly comments on seemingly inescapable realities of mortal life, these terms in a sense depart those overarching concerns.

IV. Symbolic Numerology

Argento’s selection of pitches for *Sonnet 64* pays numeric homage to 9/11. Upon closer examination, one finds that Argento utilizes specific numbers of pitches for particular musical phrases. Most frequently, phrases consist of nine or eleven named pitches, and in one instance consists of nine pitches wherein two are also respelled enharmonically for a total of eleven pitches. Argento begins the piece in this way, and the numbered significance persists for the entire first quatrain of text. The following table illustrates the pitch material used for each phrase in this section, also indicating the total number of pitches utilized (pitches are listed in the order they are introduced, spelled from bottom to top when introduced within the same chord, with enharmonic respellings appearing in parenthesis):

Figure 11.30
Table: Pitch Counts by Phrase in the First Quatrain

Phrase	Text	Pitch content
1	When I have seen by Time’s fell hand defaced	9 pitches: C – D ^b – B ^b – E ^b – A – E – A ^b – F – B
2	The rich-proud cost of outworn buried age	11 pitches: F – A – D – B ^b – C – E – G – A ^b – B – C [#] – F [#]
3	When sometime lofty towers I see down-ras’d	9 pitches: E – B ^b – E ^b – A ^b – C – G – D – F – B
4	And brass eternal, slave to mortal rage	9 pitches/11 spellings: G [#] (A ^b) – B – C – E – A – F – G ^b (F [#]) – D – B ^b

When this music repeats, coinciding with the first two phrases of the third quatrain, these numeric principles do as well:

Figure 11.31
Table: Pitch Counts by Phrase, Beginning the Third Quatrain

Phrase	Text	Pitch content
9	When I have seen such interchange of state	9 pitches: B ^b – C ^b – A ^b – B – G – D – G ^b – E ^b – A
10	Or state itself confounded to decay	11 pitches: E ^b – G – C – A ^b – B ^b – D – F – G ^b – A – B – E

Even in the final phrase, in which Argento utilizes this same harmonic and melodic material, this principle is again repeated, with one seeming inconsistency.

Figure 11.32
Table: Pitch Counts by Phrase, Closing Phrase

Phrase	Text	Pitch content
14	to have that which it fears to lose	9 pitches: C – D \flat – B \flat – E \flat – A – E – A \flat – F – B – D

The discrepancy surrounding the additional tenth pitch, D natural, exists as a result of Argento’s decision to end the piece consonantly by also repeating the first two chords of the second phrase.

In his approach to meter and rhythm, Argento cultivated two rhythmic styles. The second of these two styles, featuring speech-like declamation, begins the second quatrain, contrasting the approach that characterizes the first. Similarly, Argento abandons numeric symbolism in this second section. Below, listed in the same manner as before, are the remaining phrases and their pitch counts:

Figure 11.33
Table: Pitch Counts by Phrase, Remaining Phrases

Phrase	Text	Pitch content
5 to 6	When I have seen the hungry ocean gain Advantage on the kingdom of the shore	8 pitches: B \flat – D – E – G – F \sharp – C – A – E \flat
7	And the firm soul win of the wat’ry main	9 pitches: E \flat – G – A – D – C – B \flat – E – A \flat – F
8	Increasing store with loss, and loss with store	9 pitches: F – A \flat – C – E \flat – G – B \flat – D – A – F \sharp
11	Ruin hath taught me thus to ruminate	10 pitches: E – B \flat – E \flat – A \flat – C – G – D – F – G \flat – D \flat
12	That Time will come and take my love away	8 pitches: D \flat – C – B \flat – A \flat – G – G \flat – F – E
13	This thought is as death, which cannot choose But weep	9 pitches/10 spellings: E – B \flat – D – F – A \flat (G \sharp) – C – D \flat – G – B

Even in these phrases, there are several instances (Phrases 7, 8 and 9) where nine total pitches are utilized. However, none match the consistency of Argento’s approach seen at the beginning of the piece.

Perhaps this approach is merely another “studio secret,” a generative pitch idea used begin the compositional process. Maybe it is coincidental, though if so, nothing short of a miracle. Regardless, it is a stunning example of musical symbolism that exists on the page, and links the piece once again to the tragedy.

V. Tonal Areas Explored

The motet begins with a unison C in all voices. The following phrase begins centered in B-flat major. Both of these phrases progress towards dissonant cadences, departing these centers. The first consonant resting point comes at the end of the ensuing phrase, though it comes to rest in E minor, a diminished fifth from the previously suggested tonal area.

From this cadence in E minor, Argento moves steadily through successive fifth relations. In measure 8, he begins the following phrase in A minor. Next, in measures 10 and 11, the tonal center is D major. Argento breaks this succession of fifth relationships with a cadence in measure 12 on an E-flat major triad. The ensuing phrase, however cadences on an A-flat major triad, which once more successively relates by fifth. In measures 15 through 18, the harmonic material gradually progresses to a final cadence on the pitches A and D, which return to a center of B-flat, repeating material from the opening one whole step lower.

Argento then travels from B-flat toward dissonance in measures 19 through 20, and then progresses from A-flat major to another dissonant cadence in measures 21 through 22. Following, the harmonic language becomes ambiguous, repeatedly highlighting a distorted sonority that is simultaneously G-flat major and G diminished, while melodically alluding to F minor in measures 24 and 25. Argento reinforces F minor in measures 28 through 30, leading to a strong cadence in E minor. He follows this cadence by returning to the unison C with which he began the piece, progressing to a consonant B-flat major sonority in the final phrase, rather than the dissonant broken fifth sonority which completed the first.

VI. Concluding Comments

Argento's approach to form in *Sonnet No. LXIV (In Memoriam 9/11/01)* adheres in large part to that provided by the poem itself. The composer repeats the music with which he begins, utilizing this material to set the beginning of the third quatrain and the end of the motet. This repeated music consists of rhythmic language that is atypical of Argento's usual speech-like approach, featuring repetitive and numbing rhythmic language. Further, this material consists of symbolic pitch material, as the numbers of pitches used in successive phrases honor the tragedies of 9/11. Ensuing sections exhibit contrast, abandoning these approaches to pitch and rhythm in favor of language that is more typical of Argento's musical style. Throughout the motet, he features repetition of rhythmic and harmonic material, connecting similar textual ideas and further unifying the piece.

As observed in the examination of the two preceding works in this document, Argento explores a variety of tonal areas throughout *Sonnet LXIV (In Memoriam 9/11/01)*. Further, he often establishes tonal areas, only to depart these centers in the material that ensues. In many instances, Argento frequently

progresses towards harmonic dissonance rather than away from it, as more than half of the cadences end with dissonant sonorities. This approach is often a catalyst that necessitates the start of successive phrases. He achieves similar results by featuring dissonant harmonies on the anacrusis of many phrases, necessitating resolution to the following downbeats. In addition, it beautifully embodies the principal textual theme, that with the passing of time comes decay and inevitable loss.

VII. Final Comments

This dissertation has shown how Argento's musical solutions derive from the textual material selected for each piece. His engagement with the text prior to beginning composition facilitates his approaches to form, melody and harmony. This is true whether Argento revises and reorders the text or presents it in its original form, as evidenced by several of his statements found at the beginning of this document, and by the works themselves.

In each of these choral works, Argento introduces music in the opening measures, which serves as developmental material for the entire work. His approach in *Walden Pond* is certainly the most sophisticated in this regard, as this introductory material serves not only as motivic basis for much of what follows, but also prepares and informs the harmonic language utilized throughout. Both *The Vision* and *Sonnet No. LXIV* begin and behave in similar ways, as material introduced in the opening measures informs the remainder of these works as well. In the former, two motifs serve to unify the motet both musically and thematically, representing the vision of the Trinity, which the narrator fully understands by the piece's end. In the latter, a hidden numeric homage to the victims of 9/11 serves as one catalyst in the development of the motet.

By his own admission, Argento's approach to all compositional parameters relates in some regard to his desire to write music that is accessible to his audiences. This can be observed in all three works. His melodic language, particularly in terms of pitch and rhythmic material, is designed to clearly and effectively delineate text. Textual accessibility within this parameter consistently trumps any desire for tuneful melodies. His harmonic language is rendered accessible through its predominantly consonant tertian content, tempered by his use of distorted, broken and perfect fifths constructs to paint specific words and textual ideas. Argento uses dissonance sparingly and specifically in these three works, to depict the narrator's un-natural presence at Walden Pond, a misunderstood vision, and the inevitable decay and loss that comes with the passing of time.

More detailed analysis reveals that these specific approaches are his way of interpreting and paralleling text. In considering the relationships between the different motifs and their corresponding pitch material, we have observed deeper levels of meaning wherein Argento interprets text and subtext. While discovering these analytical details is rewarding in its own sense, these "studio secrets" exist as

more than means to generate musical material. Their presence in each work offers deeper levels of meaning, which allows for connection in an individual's interpretation and performance of these works. These hidden details function in much the same way as Argento's diacritical markings and frequent change of tempi. Much like a character's inner monologue or subtext, they details inform one's process, existing as a subtext which can be accessed in performance.

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APPENDIX A: DOMINICK ARGENTO – COMPLETE WORKS LIST

1. CHRONOLOGICAL

Date of composition	Title	Instrumentation	Poet and/or Librettist
<i>withdrawn</i>	<i>Sicilian Limes</i>		
1950-55	<i>Songs about Spring</i>	soprano and chamber orchestra	(cummings)
1955	<i>Divertimento</i>	solo piano and strings	
1956	<i>Ode to the West Wind</i>	soprano and orchestra	(Shelley)
1956	<i>The Resurrection of Don Juan</i>	orchestra	
1957	<i>Elizabethan Songs</i>	soprano and piano	(Nash, Daniel, Shakespeare, Constable and Johnson)
1957	<i>The Boor</i>	opera	(Olon-Scrymgeour, based on Chekhov)
1958-61	<i>Colonel Jonathan the Saint</i>	opera	(Olon-Scrymgeour)
1962	<i>Six Elizabethan Songs</i>	soprano and baroque inst. ens.	(Nash, Daniel, Shakespeare, Constable and Johnson)
1962-3	<i>Christopher Sly</i>	opera	(Manlove, based on Shakespeare)
1964	<i>Royal Invitation</i> (Homage to the Queen of Tonga)	chamber orchestra	
1964	<i>The Masque of Angels</i>	opera	(Olon-Scrymgeour)
1965	<i>Variations for Orchestra</i> (The Mask of Night)	soprano and orchestra	(Shakespeare)
1966	<i>The Revelation of St. John the Divine</i>	soloists, male chorus, inst. ens.	(Revelation)
1967	<i>The Shoemaker's Holiday</i>	opera	(Dekker, Olon-Scrymgeour)
1968	<i>Letters from Composers</i>	high voice and guitar	(Chopin, Mozart, Schubert, Bach, Debussy, Puccini, and Schumann)
1969	<i>Bravo! Mozart</i>	violin, oboe, horn, chamb. orch.	
1969	<i>A Nation of Cowslips</i>	unaccompanied mixed chorus	(Keats)
1970	<i>Tria Carmina Pasachalia</i>	women's voices, harp, guitar	(Abelard, Scottus)
1971	<i>Postcard from Morocco</i>	opera	(Donahue)
1972	<i>A Ring of Time</i>	orchestra and bells	
1972	<i>To Be Sung Upon the Water</i>	h. voice, piano, clar., bass clar.	(Wordsworth)
1973	<i>Jonah and the Whale</i>	soloists, chorus and inst. ens.	(Medieval English, Old Testament, Sea Shanties)
1974	<i>From the Diary of Virginia Woolf</i>	mezzo-soprano and piano	(Woolf)
1974-6	<i>A Water Bird Talk</i>	opera	(Chekhov and Audubon, freely adapted by Argento)
1975-6	<i>The Voyage of Edgar Allan Poe</i>	opera	(Nolte)
1977	<i>In Praise of Music</i>	orchestra	
1977-8	<i>Miss Havisham's Wedding Night</i>	opera monodrama	(Olon-Scrymgeour, based on Dickens)
1977-8	<i>Miss Havisham's Fire</i>	opera	(Olon-Scrymgeour, based on Dickens)
1979	<i>A Thanksgiving, To God, For His House</i>	unaccompanied mixed chorus	(Herrick)
1980-4	<i>Casanova's Homecoming</i>	opera	(Argento, based on Casanova)
1980	<i>Let All the World in Every Corner Sing</i>	chorus, brass quart., timp., organ	(Herbert)
1981	<i>Peter Quince at the Clavier</i>	chorus and piano	(Stevens)
1981-1982	<i>Fire Variations</i>	orchestra	
1982	<i>Prelude for Easter Dawning</i>	organ	
1982	<i>I Hate and I Love (Odi at Amo)</i>	chorus and percussion	(based on Catullus)
1982	<i>The Andrée Expedition</i>	baritone and piano	(Andrée)
1983	<i>Casa Guidi</i>	mezzo-soprano and orchestra	(E.B. Browning)
1985	<i>Capriccio ("Rossini in Paris")</i>	clarinet and orchestra	
1985	<i>Le Tombeau d'Edgar Poe</i>	orchestra and soprano	(Poe)
1987	<i>The Aspern Papers</i>	opera	(Argento, based on James)
1987	<i>Te Deum (Verba Domini cum Verbis Populi)</i>	chorus and orchestra	(Te Deum and anonymous Middle English)
1988	<i>Easter Day</i>	unaccompanied mixed chorus	(Crenshaw)
1989	<i>Angel Israfil</i>	two harps	
1989	<i>A Toccata of Galuppi's</i>	chorus, harpsichord, string qt.	(Browning)
1991	<i>Everyone Sang</i>	unaccompanied double chorus	(Sassoon)
1993	<i>The Dream of Valentino</i>	opera	(Nolte)
1994	<i>To God</i>	unaccomp. mixed chorus, tpt	(Herrick)
1994	<i>Spirituals and Swedish Chorales</i>	unaccompanied mixed chorus	(adapted from 17th-century Swedish chorale-hymns and 19th century spirituals)
1994	<i>Valentino Dances</i>	two pianos	
1994	<i>Valentino Dances</i>	orchestra	
1996	<i>Walden Pond</i>	chorus, three cellos and harp	(Thoreau, compiled and arranged by Argento)
1996	<i>A Few Words About Chekhov</i>	soprano, baritone and piano	(Chekhov, Knipper)

1996	<i>Valse triste</i>	string orchestra and harp	
1997	<i>Reverie (Reflections on a Hymn Tune)</i>	orchestra	
1998	<i>The Bell-Man</i>	chorus and bells	(Herrick)
1998	<i>Miss Manners on Music</i>	mezzo-soprano and piano	(Martin)
1998	<i>The Bremen Town Musicians</i>	narrator and orchestra	(Argento)
1999	<i>The Vision</i>	chorus and string quartet	(Dante Alighieri, translation Binyon)
2001	<i>Shakespeare Sonnet #64</i> (In memoriam 9/11/01)	unaccompanied mixed chorus	(Shakespeare)
2002	<i>Orpheus</i>	unaccompanied treble voices	(Sitwell)
2004	<i>Four Seascapes</i>	chorus and orchestra	(Melville, Wilder, James, Twain)
2004	<i>Brother Sun, Sister Moon</i>	chorus and organ	(St. Francis of Assisi, translation Argento)
2004	<i>Dover Beach Revisited,</i>	chorus and piano	(Arnold)
2005	<i>Apollo in Cambridge</i>	male chorus and piano	(Lowell, Holmes, Wadsworth)
2007	<i>Evensong: Of Love and Angels</i>	soloists, chorus and orchestra	(Argento, Biblical)
2007	<i>Three Sonnets of Petrarch</i>	baritone and piano	(Petrarch, translation Argento)
2008	<i>Cenotaph</i>	chorus and orchestra	(Sassoon, Binyon, Ecclesiastes, Teasdale)
2008	<i>Three Meditations</i>	solo soprano	(Whitman, de la Mare, Lewis)
2009	<i>The Choir Invisible</i>	unaccompanied mixed chorus	(Eliot)
2009	<i>The Choirmaster's Burial</i>	unaccompanied mixed chorus	(Hardy)

2. BY GENRE

a. Opera

<i>withdrawn</i>	<i>Sicilian Limes</i>		
1957	<i>The Boor</i>	opera	(Olon-Scrymgeour, based on Chekhov)
1958-61	<i>Colonel Jonathan the Saint</i>	opera	(Olon-Scrymgeour)
1962-3	<i>Christopher Sly</i>	opera	(Manlove, based on Shakespeare)
1964	<i>The Masque of Angels</i>	opera	(Olon-Scrymgeour)
1967	<i>The Shoemaker's Holiday</i>	opera	(Dekker, Olon-Scrymgeour)
1971	<i>Postcard from Morocco</i>	opera	(Donahue)
1974-6	<i>A Water Bird Talk</i>	opera	(Chekhov and Audubon, freely adapted by Argento)
1975-6	<i>The Voyage of Edgar Allan Poe</i>	opera	(Nolte)
1977-8	<i>Miss Havisham's Wedding Night</i>	opera monodrama	(Olon-Scrymgeour, based on Dickens)
1977-8	<i>Miss Havisham's Fire</i>	opera	(Olon-Scrymgeour, based on Dickens)
1980-4	<i>Casanova's Homecoming</i>	opera	(Argento, based on Casanova)
1987	<i>The Aspern Papers</i>	opera	(Argento, based on James)
1993	<i>The Dream of Valentino</i>	opera	(Nolte)

b. Vocal

1950-55	<i>Songs about Spring</i>	soprano and chamber orchestra	(cummings)
1956	<i>Ode to the West Wind</i>	soprano and orchestra	(Shelley)
1957	<i>Elizabethan Songs</i>	soprano and piano	(Nash, Daniel, Shakespeare, Constable and Johnson)
1962	<i>Six Elizabethan Songs</i>	soprano and baroque inst. ens.	(Nash, Daniel, Shakespeare, Constable and Johnson)
1968	<i>Letters from Composers</i>	high voice and guitar	(Chopin, Mozart, Schubert, Bach, Debussy, Puccini, and Schumann)
1972	<i>To Be Sung Upon the Water</i>	h. voice, piano, clar., bass clar.	(Wordsworth)
1974	<i>From the Diary of Virginia Woolf</i>	mezzo-soprano and piano	(Woolf)
1982	<i>The Andrée Expedition</i>	baritone and piano	(Andrée)
1983	<i>Casa Guidi</i>	mezzo-soprano and orchestra	(E.B. Browning)
1996	<i>A Few Words About Chekhov</i>	soprano, baritone and piano	(Chekhov, Knipper)
1998	<i>Miss Manners on Music</i>	mezzo-soprano and piano	(Martin)
2007	<i>Three Sonnets of Petrarch</i>	baritone and piano	(Petrarch, translation Argento)
2008	<i>Three Meditations</i>	solo soprano	(Whitman, de la Mare, Lewis)

c. Choral

1966	<i>The Revelation of St. John the Divine</i>	soloists, male chorus, inst. ens.	(Revelation)
1969	<i>A Nation of Cowslips</i>	unaccompanied mixed chorus	(Keats)
1970	<i>Tria Carmina Paschalia</i>	women's voices, harp, guitar	(Abelard, Scottus)
1973	<i>Jonah and the Whale</i>	soloists, chorus and inst. ens.	(Medieval English, Old Testament, Sea Shanties)
1979	<i>A Thanksgiving, To God, For His House</i>	unaccompanied mixed chorus	(Herrick)
1980	<i>Let All the World in Every Corner Sing</i>	chorus, brass quartet, timp., org.	(Herbert)
1981	<i>Peter Quince at the Clavier</i>	chorus and piano	(Stevens)

1982	<i>I Hate and I Love (Odi at Amo)</i>	chorus and percussion	(based on Catullus)
1987	<i>Te Deum (Verba Domini cum Verbis Populi)</i>	chorus and orchestra	(Te Deum and anonymous Middle English)
1988	<i>Easter Day</i>	unaccompanied mixed chorus	(Crenshaw)
1989	<i>A Toccata of Galuppi's</i>	chorus, harpsichord, str. quartet	(Browning)
1991	<i>Everyone Sang</i>	unaccompanied double chorus	(Sassoon)
1994	<i>To God</i>	unaccomp. mixed chorus, tpt.	(Herrick)
1994	<i>Spirituals and Swedish Chorales</i>	unaccompanied mixed chorus	(adapted from 17th-century Swedish chorale-hymns and 19th century spirituals)
1996	<i>Walden Pond</i>	chorus, three cellos and harp	(Thoreau, compiled and arranged by Argento)
1998	<i>The Bell-Man</i>	chorus and bells	(Herrick)
1999	<i>The Vision</i>	chorus and string quartet	(Dante Alighieri, translation Binyon)
2001	<i>Sonnet No. LXIV (In memoriam 9/11/01)</i>	unaccompanied mixed chorus	(Shakespeare)
2002	<i>Orpheus</i>	unaccompanied treble voices	(Sitwell)
2004	<i>Four Seascapes</i>	chorus and orchestra	(Melville, Wilder, James, Twain)
2004	<i>Brother Sun, Sister Moon</i>	chorus and organ	(St. Francis of Assisi, translation Argento)
2004	<i>Dover Beach Revisited,</i>	chorus and piano	(Arnold)
2005	<i>Apollo in Cambridge</i>	male chorus and piano	(Lowell, Holmes, Wadsworth)
2007	<i>Evensong: Of Love and Angels</i>	soloists, chorus and orchestra	(Argento, Biblical)
2008	<i>Cenotaph</i>	chorus and orchestra	(Sassoon, Binyon, Ecclesiastes, Teasdale)
2009	<i>The Choir Invisible</i>	unaccompanied mixed chorus	(Eliot)
2009	<i>The Choirmaster's Burial</i>	unaccompanied mixed chorus	(Hardy)

d. Instrumental

1955	<i>Divertimento</i>	solo piano and strings	
1956	<i>The Resurrection of Don Juan</i>	orchestra	
1964	<i>Royal Invitation (Homage to the Queen of Tonga)</i>	chamber orchestra	
1965	<i>Variations for Orchestra (The Mask of Night)</i>	soprano and orchestra	(Shakespeare)
1969	<i>Bravo! Mozart</i>	violin, oboe, horn, and chamber orchestra	
1972	<i>A Ring of Time</i>	orchestra and bells	
1977	<i>In Praise of Music</i>	orchestra	
1981-1982	<i>Fire Variations</i>	orchestra	
1982	<i>Prelude for Easter Dawning</i>	organ	
1985	<i>Capriccio ("Rossini in Paris")</i>	clarinet and orchestra	
1985	<i>Le Tombeau d'Edgar Poe</i>	orchestra and soprano	(Poe)
1989	<i>Angel Israfil</i>	two harps	
1994	<i>Valentino Dances</i>	two pianos	
1994	<i>Valentino Dances</i>	orchestra	
1996	<i>Valse triste</i>	string orchestra and harp	
1997	<i>Reverie (Reflections on a Hymn Tune)</i>	orchestra	
1998	<i>The Bremen Town Musicians</i>	narrator and orchestra	(Argento)

APPENDIX B:

AN INTERVIEW WITH DOMINICK ARGENTO

“Textual-Musical Relationships in Three Choral Works:

Walden Pond, The Vision and Sonnet #64.”

March 6, 2009

Dominick Argento graciously agreed to meet with me for the following interview. In March of 2009 he was in Oklahoma City, Oklahoma, for the premiere of his new work, Cenotaph, at the American Choral Directors’ Association National Convention. On Friday, March 6, we met and talked at the Oklahoma City National Memorial.

DANIEL HUGHES: Dr. Argento, thank you so much for agreeing to meet with me today. The subject of my dissertation is textual-musical relationships in three of your choral works: *Sonnet 64*, *The Vision* and *Walden Pond*. I knew that they were chronological, but it happened to work out that they were different sorts of pieces: a short motet, a piece moderate in length, and a multi-movement work. I have some questions for you. One of the things I keep running into is that I don’t by any means want to assume what you are trying to do in a composition, but there are so many moments, as I’m looking at your works, that I see things that seem to be evidence or clues.

DOMINICK ARGENTO: And that’s certainly typical. But I think the person who does those things probably does them so automatically he doesn’t even know that he or she is doing them.

H: In the interest session yesterday, you were talking about *Cenotaph*.¹ You talked about the composer Gluck and how he would walk and drink champagne and memorize his libretto. One of the things you said was that in the initial stage, working with text, many of the compositional decisions are made at that point. I wondered if you could talk a little bit about that.

A: Actually, the decisions aren’t made by me; the decisions are made by the text. You know, in the thinking about it, or repeating it over, or imagining what it could be, it usually tells me what, you know, would be the best way of doing it. It’s hard to, I think, articulate that. For example, the piece I wrote last year, *Evensong*, I wanted two lines in it from Thornton Wilder’s *Bridge of San Luis Rey*.² It turned out I could not get them because he had given the copyright to somebody else. The famous last lines are “There is a land of the living and a land of the dead and the bridge is love, the only survival, the only meeting.” I had heard those words or read them in his book ages ago. I had never forgotten them. I had always thought that someday I’m going to set them to music. I guess I had thought about them so long that when I came to this piece I realized – I actually went ahead and set it to music before I got permission. And I told you that I discovered later he would not grant permission for it and I had to change the whole thing. That was hard – but having thought about those words so long I really almost didn’t have to think about what the tune would be or the pace, how fast those words would go. They had already in my own mind set their own tempo and I think every time I thought about them they went a certain way, they had almost, it’s not exactly safe to say they had a melody, but they had a kind of curve to them that I would hear. Not with notes or pitches, but an inflection up or an inflection down, or prolonging here. That sort of just is the way it started to suggest itself to me, and I simply capitalized on it. I may exaggerate it.

¹ *Cenotaph* was commissioned by the American Choral Directors’ Association for the National Convention in Oklahoma City, OK, March 5, 2009.

² *Evensong: Of Love and Angels* was commissioned by J. Reilly Lewis and the Washington Cathedral Choral Society and written in honor of his late wife, Carolyn Bailey Argento.

H: Absolutely. In your rhythmic setting I notice that immediately.

A: Yes. I'm very uh... persnickety about values in text, and I think that's one of the great failings with a lot of vocal composers. For example - I used to use it when I taught A History of Opera - in a, say, Gian Carlo Menotti opera, simply because English is not his language, it's almost rare to find anything except an eighth note or a quarter note. And so you run across sentences like (spoken in straight eighth note values, with peculiar inflection) "Wait a minute while I run upstairs and get the handkerchief." A lot of text setting - we were talking about this at lunch with my publisher today - he publishes some of these people - he was saying, it's almost as if they have a tin ear to the value of words. One baritone - a famous baritone at the time, he did an opera of mine at City Opera in New York - complained to me. He had just come from doing a Carlisle Floyd opera, *Susannah*, I guess, and he was complaining. They were doing my opera *Casanova's Homecoming*, and he said "Dominick, you waste so much time writing quintalsets. And it's not just a quintalset, (a beat divided into five) but you'll have the first two parts of it tied together, a single one, and that..." and to me there are words where the beginning is longer, the middle syllable is shorter, the last is again. You can't set it as a triplet, that's not right. You can't set it as a couple of eighth notes and a quarter. Our language, I have over the years discovered, breaks into groups of five much more readily than it breaks into any other group. It's just the nature of English. And I feel it. I feel it very strongly and I want to abide by it. And he said, "You know, I'm not going to mess around with it, I'm just going to do it as if they were all sixteenth notes." That's all right, that's your prerogative, but I don't like the way you do it.

H: Regarding more, I guess you could say, more symbolic choices, do you make decisions regarding pitch material, use of twelve-tone for example, initially, when you are considering and familiarizing yourself with the text?

A: To me it really doesn't matter what the twelve notes are, as long as nothing is repeated. I'm pretty sure I can make music out of any row anybody could invent. I think any composer should be able to do that. I think that's part of technique. And I have a little trick. I had to address a Catholic school last week, lots of kids from pre-teen all the way up, and I was talking about, they wanted to know about composition and so on. And I guess the favorite part of the afternoon came when I would look at the little girl here and say, "What's your telephone number?" And she said, "388-7124." And I'd play it on a scale, and I'd say, "Is that your phone number?" and she'd smile. And I could improvise a piece of music around it. Well they just thought that was magic. Well, of course it's not magic. I think any group of notes is capable of becoming an attractive, you know, piece of harmony or a piece of melody.

H: Yes. When you do craft a row, do you ever think about how it is going to pair with another row or pitches that you'd like to have?

A: No, I don't think about it when I'm beginning, but I know I can make it happen.

H: Yes.

A: The great thing about that kind of thing is that say if you have two rows, and I've only written one piece I think, *Postcard from Morocco* that actually uses two different rows. And it started almost as a joke, because there are two sailors in it and they talk about sailing, and it made me think of a rowboat and of rows, and I thought well I'll have two rows, one on each side like that. And one is used for a certain character and one is used for another. And it never occurred to me to worry about how they would interact because what I know is that if it doesn't interact, I can make it work. Either by leaving notes out, or by waiting on one note and waiting for the solution to present itself. A lot of this is forced by necessity, and yet in the end you find, hey, that was a terrific choice.

H: Yes, you have many works that I've seen; *Toccata of Galuppi's* for example, where they work so well together.

A: Yes, Yes.

H: In Laura Qualls' treatise on *Miss Manners on Music*, you stated that considering the performer who has been chosen to sing the premiere "requires you to think constantly of a profile." You echoed this a bit in an interview with Jeffrey Douma for a *Choral Journal* article, saying that this consideration allows you to focus, to narrow down to certain subjects or kinds of music.

A: Yes. That, for example, and I don't know if he uses the example, I use it in my book. I was originally commissioned by something in Minneapolis called the Schubert Club, to do a song cycle for Jesse Norman, a big, black, smoldering kind of singer. And given her persona and the kind of voice she had and the way I think of her I wanted something really sexy, something sort of smoky. And I turned to the poetry of Sappho, and I thought that would really be just right for her. And I was in the midst of looking through the poetry and so on. Schubert Club called up and said that Miss Norman has decided that she's not going to be doing any touring next year so we're having Beverly Sills. So I thought of the Shakespeare heroines – Portia, Ophelia, Juliet – that that would be right for her because she is an actress type, and you feel actressy. And then it turned out she had cancer and she canceled. And then he said, we have Janet Baker. And for me, Janet Baker at that time was the greatest singer in the world. Looking back, I couldn't use Sappho for Janet, and I couldn't even use Shakespeare. She's not actressy, she's much more demure and you know, closed in as a personality. And for her the Virginia Woolf was just right. And that's how it got to be that. That's what I mean when I think of a singer as – well for example when I was asked to write a piece for Håkan Hagegård, the piece turned out to be, in that case, *The Andree Expedition* which is even about a Swedish person.

That, to me – and there's a rider that goes with it, when I talk about that. And that is people say, "Well when you are so specific writing a piece like *Virginia Woolf* for Janet Baker, doesn't that make it harder for people who are not like Janet Baker to do it?" And that's not the case. An example I always use is that *Peter Grimes* was written for Peter Pears, and when you hear Peter Pears do that, you think, you know, who's ever going to be able to do it like that? And then after Peter Pears died we started hearing Jon Vickers do it. It's another thing, and it's not the one that Britten wrote anymore. But I think what happens is that because Britten had Peter Pears in mind, he made a house that was friendly to the occupant. He wrote a kind of piece for a singer. He wasn't just looking into the blue writing vocal music. And simply because it was written for a living singer, it works for others. Virginia Woolf is comfortable for Janet Baker, but it is also comfortable for Frederica Von Stade and others.

H: Do you think of choral ensembles in the same way when you are commissioned to write a piece?

A: Only in one sense. One is that I was lucky enough to write for Dale Warland's group three times. To me Dale Warland's group was just the finest group I had ever heard. And when I was writing for him I wanted to be sure that it was a really challenging piece, like *Walden*, *Galuppi*, *I Hate and I Love*.³ With other groups – for example this thing I am writing for Philip, knowing it's going to be done by seven different groups – it's got to be a lot easier, a lot plainer to do.⁴ And I haven't written for...well, that's not true. I just had lunch yesterday with the head of the Harvard Glee Club. Years ago at some ACDA thing down in San Antonio, twenty years or more ago, apparently they did a work of mine called *The Revelation of Saint John the Divine*. And people came

³ *Walden* and *Galuppi* of course refer to *Walden Pond* and *Toccata of Galuppi's*.

⁴ Philip Brunelle, life-long collaborator with Argento and director of Vocal Essence.

back from that – I wasn't there – but people came back from that convention saying, "My God, that was the most impressive thing of the whole convention." They were even asked to repeat it. And I said, "A Glee Club?" To me glee clubs sit around with beer steins, and they're having a good time and they sing party songs. But they said, "No, you should have heard it." Well anyhow, I finally did hear a tape of that and I was so impressed. Later they asked me to write a piece for them. And at that time I wrote a piece that for me I considered midway, a midline kind of piece. It wasn't terribly difficult, and it wasn't very poppish. So I wrote something for them called *Apollo in Cambridge*.

You know I guess, maybe to answer your question, I do take into account if I know anything about the choral ensemble what kind of piece I think they can do or will do well. Uh, knowing here of course, this was a place specifically where I had no idea who was going to sing, and certainly I would not have known these four choirs, but here the influence was of course that Gene Brooks at the very beginning said they wouldn't mind having an anti-war piece.⁵ One of the reasons, I think you heard me say at the interest session yesterday, this may be the plainest piece I've written yet – and I think of it as a relatively easy piece to do because I was aware of the fact that there were going to be a lot of students involved so I'd like a piece where they feel comfortable doing it and they feel rewarded when they get it done, but they didn't have to break through skulls to get the notes right and so forth. Yes, there is that influence, I guess, whether you know about them or hear about them or just know what the situation is going to be.

H: Did you know, when you wrote *Sonnet 64* for, I guess it was a festival...

A: Yes, it was some annual world-wide symposium of choruses.⁶

H: Did you know which choir you would be assigned?

A: Yes, I was told I was going to be writing for the Russian Conservatory Chorus, and of course I didn't know a thing about the Russian Conservatory Chorus. So, there again is a piece, I simply wrote.

9/11 had just occurred, and the Schubert Club, which I have been involved with a lot, a friend of mine was the manager.⁷ He's the one who commissioned my best song cycles. They sponsor recitals, you know Itzhak Perlman and all that group – and he wanted to have in the next program, nothing to do with me, I was in Italy at the time – but he wanted to have that sonnet because it talks about the towers. Not those in New York, but a different time and he wanted to put that poem into a memorial for 9/11 because the concert was the following week and his office staff said, "Oh Bruce, you can't do that, that's too poignant, you know, it's too close to the bone." And he emailed me, he wanted my advice, what did I think, should he put it in the program or not? And I emailed back saying, "Bruce, I think your staff is right. You shouldn't put it in the program, but do you mind if I use it because I've been looking for a text and it's just perfect for that occasion. And so I didn't even pick that text, he sort of sent it without knowing it.

H: That's great. Many have talked about your obvious ability to write for the voice, and they have also commented on the singability of the works and how every part is not only vocal, but every part is a melody in itself. Are there any, for you, rules of engagement that exist for voice-leading and the movement of different vocal lines in relationship to one another?

A: No. I mean, I try to give everyone interesting lines to sing, but I just think of what it would love to be

⁵ Speaking again of *Cenotaph*, the commission by the American Choral Directors' Association.

⁶ The Sixth World Symposium on Choral Music, August 10, 2002, Orchestra Hall, Minneapolis, Minnesota.

⁷ Bruce Carlson, manager of the Saint Paul Schubert Club.

if the words were music. People sometimes say, oh, you have such a beautiful melody. I never think of it as a beautiful melody. I think it either succeeds in doing what the words are wanting to do, because to me, I've lived so long with words and music, it's hard to think of just a line of notes by itself as being anything. I mean, I realize that most instrumental music is, can be, beautiful. And I suppose if I were an instrumental composer I would be thinking of stuff that way, but I tend to think of it from the literary side rather than the musical side.

H: One of my favorite aspects of your approach to form is your use of repetition, whether it is small scale, the repetition from sonority to sonority with words of similar meaning...

A: Yes.

H: ... or motivic, obviously. But I think my personal favorite is when you will use an entire passage of material that was with text, and repeat that with text that echoes a similar sentiment.

A: Yes. Yes.

H: When you are looking at the text initially, do you mark sections that you think are similar?

A: No, but when you get that saturated with a text, when you start to set it to music, it really becomes so much a part of you that I think it almost, the case as you're talking about, more or less suggest themselves than my finding them, and I don't discover it, I think they start going "Hey, hey, I've got something for you."

Let me just add another thought. Coming across in some of the wilder contemporary music is the absence of repetition. Repetition to me, even the question of two notes, a little figure, is very important, because it's how we sense that something is organic. We hear these two notes, and even twenty minutes later we recognize those two notes. We put that together, we make something out of it in our minds. I think if you avoid that, it becomes in a sense helter-skelter, it's just everywhere and you begin to wonder why anything is happening. And the moment you just start getting repetition of any form, and particularly where there's text and there's a text related to it. For example, in *From the Diary of Virginia Woolf*, the music of the – oh, it's not in *Virginia Woolf*, well I should say it's in almost everything I've ever written, particularly in a song cycle or a multi-movement thing – I love, and I've done it so often it's a cliché, to recap a little bit of everything before the piece ends.

H: Yes, yes, *Walden Pond* does that.

A: Yes, so we get to relive everything we've been through in a sense we're now going to leave it. We're saying goodbye to the whole thing.

H: You've talked a lot in interviews about the concept of subtext in your work.

A: Yes.

H: Can you talk a bit more about that? How do you bring subtext to life in your composition?

A: Let's go back to *Virginia Woolf*, in the last song she sings "I must cook dinner. Haddock and sausage..." Those are words and that's information. But underneath that, you can hear the weariness. I mean, she's not saying "I'm weary." She's going to be committing suicide very shortly anyway. I think that's already there, it's underlying all of that. Otherwise there's no reason for dwelling on the words "I'm going to cook dinner, sausage." That's what I mean by subtext – what's going on in a person's mind

that's almost making them say something? Which, is not what they really mean, but they're just saying it sort of to keep the conversation going, or even sometimes as a cover for their feelings. You can misjudge that, I mean you can't always be sure you know what the subtext is. But I think with a lot of people – for instance, in my *Letters from Composers*, that required a lot of trying to find out what the subtext was. For example, one of the songs is Debussy, he's in a hospital, he's dying, he's dying of cancer, and he talks about, it's during World War I, Good King George, of England, who he's talking like a dispenser of pencils, who's selling pencils that have no lead in them. That almost sounds like he's making a joke. But he's clearly being as bitter as can be. And I think the composer's job in a case like that is not to set that as if that's a funny joke. He reminds us of so and so, a humpback, who keeps asking his tailor to make something that will conceal his hump. Well that's funny, and if I were reading it from a dear friend who I did not know was dying of cancer I'd think it, but knowing that it's Debussy, who knows he's dying of cancer, brain cancer, it's then the composer's job to try to hint at it, at least. You can't make it utterly tragic, but what you ought to do is keep it from being flippant or cute or funny.

H: Yes. I'd like to ask you some specific questions about the pieces now.

WALDEN POND

H: With *Walden Pond*, how did you go about selecting and ordering the excerpts of Thoreau's *Walden*?

A: How did I come to select what?

H: The excerpts of text.

A: In *Walden*?

H: Yes, how did you go about selecting and reordering them?

A: Well, you know, I don't remember the procedure. I know first of all, *Walden* itself was too long. And so I thought I would confine it to parts about the lake, the pond itself, which is why it's *Walden Pond*. And then it just, for me, to make it, to give any sense to it, I mean you could have everything he wrote about water, or you could pick what you should. I wanted to make each one a separate thing, like "Fishing" as one of them is about. And then, the other one's about the lake, the surface of it, and how you can't distinguish the surface from what's below it and the confusion, like shadow and substance. And I just wanted to find four or five different attitudes toward the lake itself. One obviously was going to be, after having talked about various things – there had to be a thing where he came back twenty years later to find that they had chopped down all the trees and that the lake itself remained.

The piece is about water and being in Walden and being Thoreau, but there's nothing that is non-arbitrary about it. You could just as well reverse the middle three numbers and it would come out the same in my ear. Of course, after the piece is done that's less true. After the piece is done I start to hear it that way, and I wouldn't really like having it changed, but I do think it could have been while I was still working on it.

H: Did the movement titles come from those subject areas?

A: Yes, well I made them up. I thought "angling" was a good term. People never call fishing angling and that's what it's really about when he talks about the casting out and so on. And I can't even remember what the other terms were. One was "extolling" I think, where he's using these wonderful terms like "sky waters" and so on, and just his feeling for the lake itself, almost like being in love with it, making love to it. What are some of the other titles?

H: “The Ponds.”

A: Well the pond of course is the portrait of the pond itself.

H: “Observing.”

A: “Observing” is the section where he really is just looking at the water and what he sees or how he sees it. It just struck me that a verb – and I guess they were all verbs, “angling, extolling, observing.”

H: Then “Walden Revisited.”

A: Yes, three of them, I wanted action verbs. I like that, mainly because Stanislavski, when he was writing about theatre and teaching actors how to act, always told actors to think of the part they do as a verb. You are not the king, but you are ruling Romania. And so you’d have to change what would be a very static thing into something active. This is what I was hoping by using the verbs there, past participle, whatever, that it would make even the listener think of it a little bit differently, instead of just as an object.

H: Is there significance to threes in this work? I’m asking really in reference to, I see some connections in some ways to the symbolism in *Jonah and the Whale*.

A: Well *Jonah* is highly symbolic. *Jonah* was a piece that was really written with that in mind. Here, I don’t know. The three cellos, of course. Apart from that I can’t even think of what the...

H: There are recurring meters in three, or beats divided into three. And then in the fourth movement, there is a relationship of thirds with the harp as it arpeggiates the chords.

A: No, that’s certainly not intentionally symbolic. First of all, I would never impose something like a symbol on how to pronounce words or to divide words, you know triplets or groups of three. To me, words are supreme. They would have to be what they want to be. But symbols are easy to use, I think as I do in *Jonah*, with key signatures or meters.

H: Twelve-tone versus...

A: Yes. Whatever is appropriate for the occasion. It’s interesting, this piece I just finished for Philip, *The Choirmaster’s Burial*.⁸ He talks about, he asks his friends that when he dies would they sing over him the anthem, no he doesn’t call it that, the psalm he likes best. The psalm is...

H: Mount Ephraim?

H: Mount Ephraim. And uh, I had never even heard it. I never knew it before. And so I looked it up and I found it, and I thought, it’s a nice old fashioned hymn. And again, it just sits on the whole idea of a Thomas Hardy era, that country, Wessex and all. And I use it. I like, you know, doing authentic things like that. My first thought had been to invent something, but since there’s got to be somebody in the audience who knows what Mount Ephraim is, they’re going to go, “what is this?” So I decided to use the authentic version. What was nice about it is that – do you know the hymn?

H: I don’t know the hymn.

⁸ A recent commission by Phillip Brunelle for a festival entitled *Everybody Sing!* on May 3, 2009.

A: It's one of the poorest set bits of text. It's a pickup note and a downbeat. (Singing) bah dee, bah dee dah dah dee dah dum bum bum. And that first word is (accenting the incorrect syllable due to setting) "Je-SUS. Je-SU-HU-HUS." And I thought, oh God. But, I'm not going to use that. I do use that part, but it's just starting out with no words, pianissimo, while the other choir is going on. But it had six verses, and luckily the last verse, which I don't imagine they ever get to in church, is really full of significance because it talks about, "let us now join together and praise the name." And here we have all these choirs, and I thought, you know, that will echo the sentiment of the commission.

H: How did you select "Abide with me" as the hymn for the second movement? Was there a specific verse you had in mind?

A: Oh, that hymn came to me immediately, and it was the first verse. That's the only thing I new about it, I didn't even look that one up, I just did what I did from memory.

H: The circle of fifths appears throughout this work. What I found really interesting is when it appears, and this happens in *Sonnet* too, when it appears even at the level of a sonority and it is distorted, or what I guess I have been calling "broken." Where one of the fifths is augmented or diminished, but they're not perfect.

A: I don't remember a particular situation, but all through my work... I don't know whether your friend who did my *Te Deum* caught it... to me the circle of fifths has always been the symbol for divinity, for God.⁹ Mainly because of that idea that it circles around and becomes itself, that it just goes over and over again. And in the *Te Deum*, if he wrote on it, and I don't remember it, but if he did, it ends with the violin doing a complete circle of fifths up to and out of the stratosphere. And when it's not perfect, as you said when it becomes a tritone instead of a fifth, I always take that as a symbolic use of the imperfection of man. For example in *Jonah and the Whale* – it's based on four triads: major, minor, augmented and diminished. The major and minor triads are always associated with the voice of God. The augmented and diminished, with imperfect fifths, are associated with Jonah, imperfect as a man and through his choices and fate. Those are all what I call studio secrets. They help me compose, it helps me find ideas that I wouldn't find if I weren't thinking in those terms.

I once used an illustration with students. I used to tell them that what symbols do is provide shortcuts. For example a painter who's going to paint, say a crucifixion scene. He can spend all day deciding, "well, I think Mary's robe ought to be blue. No, green would be nice. And should Christ really be pale white or flesh colored?" You could spend years trying to decide all those things, and there's nothing, no justification for one or the other. But, if you are going to say, "I'm going to make it very simple. I'm going to use the whole thing in shades of red, meaning blood and sacrifice and death. And so Christ on the cross will be a darker red. Mary will be wearing a lighter red garment. The background will be almost pink." The moment you make that decision to symbolize it, all these things start falling into place and it's easier to do. I mean, the decisions are easier to come to.

THE VISION

H: Here are some questions about *The Vision*.

A: I can almost not remember that piece, by the way.

H: Really?

⁹ Referring to Craig Johnson's dissertation on Argento's *Te Deum*.

A: Yes, I have never heard it.

H: There's not a recording. And I've just heard it in...

A: Oh, there is?

H: ... my fumbling through it. No there's not a recording.

A: No, I don't know of any.

H: I even wrote to Elizabeth Patterson, and asked her if they had a recording. They said no, they didn't have one for sale. And I wrote her back and asked, do you have a recording of the concert, that I'd be willing to purchase it. And she said no, they didn't have a recording.

A: They never sent me one. I was supposed to go, because it was written for the inauguration of their church. But for whatever reason I was unable to. I can't remember if Carolyn was ill, or what the reason was. I don't know whether they were ticked off by that. I never got a tape of it, I never heard again after. I received my check for writing the piece and that was the end of it. I guess I don't know of another group that's ever even looked at it. I suppose they may have, but I don't hear about these things.

H: Well, I'll have a group someday and we will definitely. What led you to Lawrence Binyon's translation of Dante's "Paradiso"?

A: I guess it was convenient, it's the one I have. It's in the Harvard Classics Series, which is what I have on my five foot shelf of books. And what had happened was that Elizabeth, or the music committee of her church – the church was going to be called the Church of the Transfiguration – and to help me they cited two or three places in the bible where the transfiguration is described. And it usually runs about two sentences of text, and it's pretty short and it's like "and then Christ became a cloud, and then he wasn't." You know, as brief as that. And you can't write a piece of music on anything like that. And I thought, there's got to be a glorious account, somewhere by somebody. And it occurred to me that if it's anywhere it's got to be in *The Divine Comedy* when Dante and Virgil reach paradise. And sure enough – I didn't remember where it was – but there was this gorgeous paragraph about these rainbows intertwined and, I mean it was just fabulous, like something Walt Disney would have done for *Fantasia*. And so I used that. But by that time I guess, I wasn't even thinking about whether it was a good or bad translation, it was just there.

H: And what about your changes to the text? Was this a personal choice...

A: Well, I wanted to be able to end – and I had to cheat – I wanted to end with the famous last line of *The Divine Comedy*. And I couldn't get to it. There's the formula, you know, behind his terza rima and if I were going to leave this out then that screwed up the whole rhyme scheme, and I had to try to juggle around it and try to make it. I don't remember how I did it anymore. I know I was fairly fast and loose with it. And I don't mind doing that. My feeling is first of all, nobody's going to care about it. The listener's not going to know it or remember it, the people who wrote it aren't around to sue me or make a fuss. And I'm doing that right now, for example, if I do it – there's the piece I was talking about for Washington, for Reilly Lewis, the closest I've come so far to finding a text is one by George Eliot called "Oh May I Join the Choir Invisible."¹⁰ But it's too long. And yet it says some wonderful things, it ends with that wonderful line about "the music of the choir is the world's gladness." And I thought, you know,

¹⁰ George Eliot, poet, is the pseudonym for Mary Ann Evans.

how appropriate for a choral director and this ceremony. I would use it, but I'd have to throw half of it away. Luckily, there are always parts in every poem where I don't understand what they are saying, or I don't like it. And it was easy enough for me just to figure out what I would leave out of this and I would be getting the best part. I'm sure George Eliot would have had a fit if she could see what I'm doing, but on the other hand I'm making some of her best lines available to people who would never otherwise have seen it.

H: How did you decide upon the instrumentation for string quartet and mixed chorus?

A: I think they asked for it. But I don't remember for sure. I think they were not going to be able to afford an orchestra, and they wanted something more than just organ and piano. I think I may have said, "What about a string quartet" and they said fine. Or it may have been that they just said they'd like a string quartet, they had a string quartet. I don't remember. I forget a lot of these details, I've got to tell you.

H: Did the organ reduction just come as a demand from the publisher?

A: I did it. I made it that way. I mean, I wrote it but I thought it was pointless to publish it as a string quartet score. That if it was ever going to get very many performances it was going to be with organ in a church. I thought I might as well, right off the bat.

H: Much of the composition is based on the opening motive in the strings.

A: In *The Vision*?

H: Yes.

A: I actually, I don't remember what the opening motive is.

H: I actually have, I think I have a copy of it right here. It starts on a unison f, and the chords expand.

A: Well, I like to do that. That's what I did in the choral work premiered last night. (Looking at the score) That, I think *Sonnet* begins that way doesn't it?

H: Yes. Yes.

A: And then of course the thing last night, "Let us now praise famous men," that begins that way. I don't know. I love that gesture. There is something about starting with a singularity and just opening up, multiplying into a chord or something. Huh. Yes, I look at my own music like I'm doing now – I haven't seen this since it was written. I guess I must have proofread it somewhere along the line, but that is so long ago. This could be music by a stranger to me, when I see it like this. As a matter of fact this is an edition I don't even think I ever saw before.

SONNET 64 (IN MEMORIAM 9/11/01)

H: In *Sonnet 64*, the circumstances surrounding September 11th, clearly it influenced the tone of the setting.

A: Yes. It was meant to be a, well I think it is called "In memoriam of 9/11."

H: Yes. Did it influence any other symbolic choices?

A: What I remember best about it is that, when it happened, my wife and I were living in Italy that September, I guess we were going to be there that whole year. When it happened, the Italians in Florence were so upset. I mean, the sympathy almost a few hours after it came over the news, in every shop window and restaurant there was something: “Americani, we are with you,” or “We sympathize with you.”

H: Yes, I was in France, it was the same way.

A: And it was so touching, this sympathy, when you realize how wide, world wide the grief was. I wanted to write just a piece in memoriam, nothing you know, terribly angst filled. A commiseration with everybody else, the compassion that everyone was showing.

H: In an interview with Kathy Romey you talked about two versions of the piece. How the published version was the version you started with, and that there was another version where you utilized a soloist singing Requiem Mass texts interspersed.

A: No, I don’t think... well I don’t remember anything like that. I barely remember the interview with Kathy.

H: You said you discarded it because, just what you were saying, it was everyone’s tragedy.

A: And also, I think I referred yesterday in my session – one of the reasons that *Cenotaph* is so simple as it is – that I did not want to do anything even remotely flashy, I mean anything you know that would sort of call attention to itself as music. I was hoping that the music would operate on an emotional level where it’s not that you’re listening to music, it’s that you are feeling this thing that is in the air at the moment. Which is one response to music. There are lots of pieces, I think, where the music is calling attention to itself, like “Hey, listen to me.” Orchestration can do it, you can do it with chords, and you can do it with registers and lots of ways. I think at least if I had ever considered doing anything like interspersing lines of a requiem, which I may have done, it would have been a natural thought to come, I would have abandoned it probably thinking that that’s a little too show-offy, it’s calling attention to itself. And you don’t want to call attention to yourself when you are doing something like that.

H: One of the things I have read to that you have said too is that you dislike it when composers “simply ape the original meter” of the poem.

A: Yes, “ape the original meter.”

H: There seem to be instances when you reinforce this poem’s meter and form and others when you depart from or resist this structure.

A: Yes, poems have their own rhythm. And I think it’s a mistake to ignore it totally, but you’ve got to do something more than just repeat it. What I think we can do in music that the poet can’t do, you see, a poet can write a line and you can hear the emphasis, whatever it is, the words that he or she would like to have burn themselves into your mind, but she has no or he has no way of prolonging it. What we can do in music is where there is that kind of word where if you feel if the poet could have made that word longer, probably would have, but there is no way in writing that you can do that. I don’t know what it is that e.e. cummings was trying to do, but maybe he was after something like that. But in a sense they really can’t control much more except whether it’s long or short, and even there, the longs are generally pretty much the same length, and the shorts are pretty much the same length. In music we have all sorts of little longs and all sorts of little shorts. And I think it’s up to the composer to do that at the same time. You are in

sense reinterpreting a bit of the kind of emphasis the poet already put there. Or you are reinforcing your own interpretation of the poem.

H: One of my favorite things about that piece, and please correct me if I'm wrong on this because it is very interpretive on my part, is it begins in a way that you do reinforce the iambic pentameter with the harmony and with the way the rhythm is set, where it is very straightforward, almost what I would call a numb quality. And then as the piece builds steam, it seems to work its way into what I would call more typical rhythmic treatment on your part.

A: It sounds like something that interests me as an idea. I like the idea of almost anything beginning this way and then becoming something, rather than being it at the very beginning, or starting out like that. I mean it's a little bit related I think to the figure that starts with the single note and goes out, which I seem to do over and over again.

H: The harmonies too, they start on a unison pitch very often, and then they degrade, they decay, like the text of the piece suggests. Was it a conscious choice to end this piece consonantly?

A: Consonant?

H: Yes. Rather than...most of the phrases...I guess the reason I'm asking is it returns to the initial material, which was the idea of decay. And in the final phrase it cycles through not only the harmonies that were presented in that initial line, but into the first two chords of the second phrase, where you had formerly painted "the rich proud cost." Was that a conscious decision to end it in that way?

A: I'm pretty sure, and I don't recall, I can't say positively, but I believe almost everything I write ends consonantly. To me that is one of the signals that this is the end of the piece. I guess I feel – I can't remember any work that ends on a real dissonance – but it's to me a signal to the audience. For example, I'm the kind of person that likes order. If I am leaving my studio, the pencils have to be lined up just so. And not only lined up in a row, they have to have been sharpened. I can't leave dull pencil points there. I'll start to walk out of the room and I'll notice that my blotter is askew. I'll come all the way back in the room and nudge it an eighth of an inch. I don't feel right unless everything is in its place like that. I used to just drive my wife crazy. And I think there's a little bit of that in the way that I want to reestablish anything I've disrupted in this piece, any disorder I've created. I'm in a sense apologizing here in this last measure. And there's something just very satisfying in doing that, I mean in that bad habit that I have in life. But in music, it's just something people have known. That that perfect authentic cadence is a very satisfying thing.

I don't think I've told this story since I've been here, but one of my favorite stories is that Felix Mendelssohn apparently was such a prodigy as a kid, three or four years old. And his parents used to love playing a trick on him. After he'd go to bed, his parents were having guests, and they were talking about what a little wiz kid he was, and he was up sleeping. Daddy would go over to the piano and play B and F, a tritone. And in a minute this sleepy little kid in pajamas would come down the steps and go to the piano and hit C and E. And then go back to bed. You know, I could have been that kid. If I had been upstairs and heard that tritone I would have toddled on down and fixed it up.

H: That's great. Thank you, that's all the questions I have.

A: O.K., good. Well I got to see the monument, let's take one more look at it.

H: Sure.

APPENDIX C:

AN INTERVIEW WITH DALE WARLAND

Dale Warland agreed to respond to several questions I had about Dominick Argento, his music, and in particular the work Walden Pond. The following interview represents the compiled whole of our email collaboration. The correspondence took place between Fall 2006 and Spring 2007.

DANIEL HUGHES: As I indicated in my previous email, I am writing a dissertation entitled *Textual-Musical Relationships in Six Choral Works by Dominick Argento (1994-2002)*. The choral works featured in this paper are *To God "In memoriam M. B. 1994," Spirituals And Swedish Chorales, Walden Pond, The Vision, Sonnet #64 (In memoriam 9/11/01)* and *Orpheus*. Given your experience with many of Argento's compositions and specifically many of the titles above, I would like to ask you several general and specific questions.

Since you first met Dr. Argento as a student, how has your long and productive relationship unfolded?

DALE WARLAND: It took a long time for me to feel totally at ease and to be myself in the presence of Argento throughout the years following our student-professor relationship. I was a member of Dr. Argento's graduate class in theory at the University of Minnesota in 1958 and had the greatest respect, and certainly was filled with awe, for this brilliant man.

As we developed a conductor-composer working relationship (upon returning to the Twin Cities after several years of experience teaching and conducting in California and New York) our mutual respect grew and a close personal friendship steadily unfolded. My wife and I often socialized with Argento and his wife, Carolyn. I now consider Dominick to be one of my dear personal friends. We write and telephone often and meet for lunch or dinner whenever possible.

H: You have conducted and recorded many of Argento's works, including *Tria Carmina Paschalia, I Hate and I Love, Toccata of Galuppi's, Peter Quince at the Clavier* and *Walden Pond*. Can you describe what it is like collaborating with Argento on a new work? Is he present and vocal during rehearsals? Does he make frequent revisions based on this or on your comments or suggestions?

W: I would describe the conductor-composer relationship with Argento when preparing a new work as ideal. Ideal so long as I, in the conductor role, know the score thoroughly and have a clear concept of what I want from the ensemble at hand. He is very positive, supportive, concise and articulate in giving feed-back during rehearsals and recording sessions.

In each instance, I met with Mr. Argento in person to discuss his scores very few times. I did, however, telephone him often with countless technical questions. He offered many helpful interpretive ideas and expectations when we met in person. Most of the words he used in discussing interpretation are quite cryptic in nature.

My questions were largely technical in nature. Most of my efforts were directed towards pinning down every musical detail according to the demands of the score and the wishes of the composer. The emotional and more interpretive elements seem to follow almost automatically.

As with all premieres when the composer is closely involved, I only invited Argento to rehearsals after all the details of the score were in place and everyone involved had a "handle" on the work. He seldom made revisions or changes to the score after he had put it in final form.

H: Are there any other works you've conducted that I failed to mention?

W: *A Nation of Cowslips, Everyone Sang, The Shoemaker's Holiday, Sonnet No. LXIV (in memoriam 9/11/01), Colonel Jonathan the Saint, The Masque of Angels, To "God" In Memoriam M.B.*

H: Many of your collaborations have involved your commissioning or premiering Argento's works. I have also read in several sources that you commissioned some 270 new works or arrangements by more than 150 composers. Where, for you, does Argento's work stand within the contexts of this mission?

W: In terms of quality (craftsmanship and spirituality), significance, personal excitement and fulfillment, Argento's choral works stand at the very top of my list of all newly-commissioned works.

H: How would you describe Argento's approach to textual-musical relationships? Please give your thoughts on his setting of text, how he represents textual themes and ideas through his approach to musical language, and the interdependence between the two languages in bringing any of his works to life.

W: I do not see two languages in Argento's music. Nor do I think that there is any great mystery in his fundamental composition process. It's really quite simple. Mr. Argento figures out what the text means and then finds his own musical equivalent.

H: In the notes accompanying your Grammy nominated *Walden Pond* recording, Argento said "...Everything has a subtext for me. When I'm setting it to music, it's not just the text being sung. Underneath there's another text much like it but that suggests certain emphases that you wouldn't do in the original, or certain ways of stressing or prolonging words." Can you respond to this quote as it relates specifically to his works you have conducted?

W: When stating that everything has a subtext, I know that Argento believes exactly that: you CAN find or DO find a subtext with most texts. The subtext is evocative in nature. It describes a feeling. One good example can be found in the third movement of *Walden Pond* ... where the prose reads: "I seemed to be floating through the air as in a balloon, and their swimming impressed me as a kind of flight or hovering, as if they were birds passing just beneath my level, their fins, like sails set all around them." He (i.e., the speaker in the prose) is feeling very good. He is happy. Are they birds or fish? He seems to be 'floating through the air as in a balloon.' And, the music says it all. To me, the music depicts that happy feeling.

H: Can you talk in detail about your experience with this work?

W: There is no question about it, "Walden Pond" is not kid's stuff. It requires great vocal and musical skill from the choir, every inch of the way. The score is extremely challenging ... but also extremely gratifying for the all the performers, once it is thoroughly learned and has become a part of one's "being." The same is true with the instrumental demands. The cello parts are especially difficult, particularly the sections that call for extensive playing of harmonics.

Before any choir takes on "Walden Pond," it must have had an extensive track record and experience of singing music that is complex both in melody and rhythm. Another requirement is total vocal control. Any given choral ensemble cannot jump from a diet of traditional four-part harmonies and music with simple rhythmic structure into any of Argento's works, particularly this one. Throughout its history, the Dale Warland Singers has performed hundreds of complex new works as well as challenging traditional works written in the 20th and 21st centuries. Learning *Walden Pond* was not a surprise leap or an unusual challenge. We had done our apprentice work with dozens of "character-building" pieces over the years ... even though Argento has his own, unique style, built largely around a 12-tone structure.

Perhaps the most subtle challenge for the choir is to not only sing each vocal line accurately, but present it in an effortless, conversational manner ... with not the slightest hint of the real difficulty. To repeat myself, it must sound “conversational” and “effortless.”

H: In his *Catalogue Raisonne as Memoir*, Argento talks about how he is drawn to themes and plots incorporating bodies of water. He also says *Walden Pond* is unique in this regard, as the piece uses the theme "not merely as a circumstance of colorful backdrop, but focusing directly on a body of water itself." Given your extensive experience with the work, can you comment on this statement?

W: It is all in the score, starting with the orchestration: thoughtfully selected instruments (three celli and harp) that naturally and readily paint pictures of water as it comes along in the prose. The score is full of watery sounds written for and executed by both the choir and the instruments.

H: Are you familiar with the remaining three choral works I am researching, *To God "In Memoriam M. B.," Spirituals and Swedish Chorales, The Vision* and *Orpheus*? If so, can you comment on them, based on your knowledge and understanding, particularly in regard to textual-musical relationships?

W: I am familiar with all the works. However, I have only performed (and recorded) *To God "In Memoriam M. B."* The main challenge here is the same as most of Argento's music of the last 10 years. It is unique from most all music of our time in rhythm and melodic material and generally more challenging than most composer's scores written for chorus. Difficult on initial encounter but invariably feels and becomes natural very quickly.

Thank you very much, I know you are extremely busy and appreciate your taking time to respond to my questions. If it is convenient, I would like to contact you again with any follow-up questions I have.

APPENDIX D:

AN INTERVIEW WITH ELIZABETH PATTERSON

Elizabeth Patterson agreed to respond to several questions I had about Dominick Argento, his music, and in particular the work The Vision. The following interview represents the compiled whole of our email collaboration. The correspondence took place between Fall 2006 and Spring 2007.

DANIEL HUGHES: You have conducted and recorded many of Argento's works, including *Let All the World in Every Corner Sing*, *Easter Day* and *The Vision*. Can you describe what it is like collaborating with Argento on a new work? Is he present and vocal during rehearsals? Does he make frequent revisions based on this or on your comments or suggestions?

ELIZABETH PATTERSON: At the time of my collaboration with Argento on new works, he was working in New York on an opera, therefore, we collaborated by a mutual friend, Craig Timberlake, who is now deceased. So, because of those pressing commitments, Argento was not present for rehearsals. I am unaware of any revisions.

H: Are there any other works you've conducted that I failed to mention?

P: We also have *Gloria* and *A Thanksgiving to God for His House*.

H: Many of your collaborations have involved your commissioning or premiering Argento's works. Where, for you, does Argento's work stand within the contexts of other commissioned works?

P: My interest in Argento, and the settings of his music, has a great deal to do with the strength of subtexts in his music: The musical language he uses to communicate the vision of what he sees and feels in the text; and his obvious understanding of the singer's pedagogical language.

H: How would you describe Argento's approach to textual-musical relationships? Please give your thoughts on his setting of text, how he represents textual themes and ideas through his approach to musical language, and the interdependence between the two languages in bringing any of his works to life.

P: Many composers work for subtext with little understanding of the solo voice and the instrument, and the demands of its use. I find in choral music, too many times the composer is unaware of the subtlety of the human voice, and what sounds fine harmonically can be chorally dissonant. Argento's approach is to the whole.

H: Argento said "... Everything has a subtext for me. When I'm setting it to music, it's not just the text being sung. Underneath there's another text much like it but that suggests certain emphases that you wouldn't do in the original, or certain ways of stressing or prolonging words." Can you respond to this quote as it relates specifically to his works you have conducted?

P: I find his subtext sensitive and also his cognizance and grasp of vocal parameters. He uses the colors of the singing voice to heighten subtext and marries harmonies to text with great craftsmanship and inspiration.

THE VISION

H: Can you talk in detail about your experience with *The Vision*?

P: In my opinion, this work falls into a similar category as *Easter Day*, which is minutely sensitive, with a great sense of phrase and line and marvelous use of colors of the human voice. And, in the case of *The Vision*, human voice interacting with strings, lending a certain ethereal glimpse to the text used.

H: How did you, your ensemble, and the members of the Gloria Dei Cantores community respond to Argento's selection of texts, and his decision to use Dante for this work?

P: We were delighted with the use of Dante's text for *The Vision*, because of the classic depth, its strong visual imagery, and the great choice of exploring this imagery together and bringing it into vocal sound.

H: Are you familiar with the remaining choral works I am researching, To God "In memoriam M. B. 1994," Spirituals And Swedish Chorales, Walden Pond, Sonnet #64 (In memoriam 9/11/01) or Orpheus? If so, can you comment on them, based on your knowledge and understanding, particularly in regard to textual-musical relationships?

P: I am not familiar with the remaining works.

H: Thank you very much, I know you are extremely busy and appreciate your taking time to respond to my questions. If it is convenient, I would like to contact you again with any follow-up questions I have.

APPENDIX E:

AN INTERVIEW WITH PHILIP BRUNELLE

Phillip Brunelle agreed to respond to several questions I had about Dominick Argento, his music, and in particular the work Sonnet LXIV (In memoriam 9/11/01). The following interview represents the compiled whole of our email collaboration. The correspondence took place between Fall 2006 and Spring 2007.

DANIEL HUGHES: Dr. Brunelle, thank you very much for agreeing to answer questions regarding Dominick Argento and his recent choral works.

As I indicated in my previous email, I am writing a dissertation entitled *Textual-Musical Relationships in Six Choral Works by Dominick Argento (1994-2002)*. The choral works featured in this paper are *To God "In memoriam M. B. 1994"*, *Spirituals And Swedish Chorales*, *Walden Pond*, *The Vision*, *Sonnet #64 (In memoriam 9/11/01)* and *Orpheus*. Given your experience with many of Argento's compositions and specifically many of the titles above, I would like to ask you several general and specific questions.

Since you first met Dr. Argento as a student in his History of Opera course, how has your long and productive relationship unfolded?

PHILIP BRUNELLE: I have always said that my relationship unfolded as student of his, then performer of his music, then colleague when music I conducted was commissioned from him, and finally - friend. Dominick's History of Opera course was an amazing experience. I think there is no better way to learn about opera than from a composer who composes opera - you learned from him how he thought the composition process worked for everyone, and of course you learned his biases - that was part of the fascination of the course. I had the opportunity at the University of Minnesota to accompany singers in a number of his songs. When I got to Minnesota Opera we commissioned several of his operas which I conducted. At the same time at Plymouth Music Series (now VocalEssence) our very first commission was to Dominick for "Jonah and the Whale".

H: Is the following list of your collaborations complete?

CHORAL:

percussionist in the premiere of *The Revelation of Saint John the Divine*

pianist in the premiere of *Bravo! Mozart*

commissioned, conducted premiere and recording of *Jonah and the Whale*

conducted premiere and recording of *A Thanksgiving to God, for His House*

conducted premiere and recording of *Easter Day*

requested, conducted premiere and recording of *To God "In Memoriam M.B."*

conducted the Minnesota premiere and recording of *Te Deum: Verba Domini cum Verbis Populi*

conducted premiere and recording of *Spirituals and Swedish Chorales*

recorded *Peter Quince at the Clavier* and *A Nation of Cowslips (An American Romantic)*

OPERA AND OTHER:

conducted premiere and recording of *Postcard from Morocco*

conducted premieres of *The Voyage of Edgar Allan Poe*, *Miss Havisham's Wedding Night* and *A Waterbird Talk*

played premiere of *Prelude for Easter Day Dawning*

recorded *Variations for Orchestra (The Mask of Night)*

(Argento also wrote two processional for your son's weddings, which are not published)

B: The list of collaborations - looks fine. I would only question two things:

I don't remember being pianist in the premiere of BRAVO MOZART- I would have to check. I suppose I did – though I would have to go through the Minnesota Orchestra programs to find out and I don't have time for that.

I don't understand 'requested' regarding TO GOD. That piece occurred because Dominick told me he wanted to compose something in memory of my assistant, and his friend, Marlene Bayer - so it was never requested. After the premiere I did tell him that I thought the title should be changed, which is why it is now called TO GOD.

I also conducted a recording of his ROYAL INVITATION SUITE with the Gothenburg Symphony, but that recording was for Swedish Radio only.

The two processional for my sons are wonderful pieces, but Dominick regards them as personal gifts - not something for public consumption.

H: I apologize, my wording regarding *To God* was taken from Argento's recollections as they appeared in his *Catalogue Raisonne as Memoir*.

B: That may be what Dominick remembers, but it was a bit different than that.

H: What was the original title for this piece?

B: IN MEMORIAM M.B.

H: Argento has called you "a truly committed champion of my music" and said "No one has had as great an influence on my career as Philip Brunelle, one of my oldest acquaintances in Minneapolis." Can you describe what it is like collaborating with Argento on a new work? Is he present and vocal during rehearsals? Does he make frequent revisions based on this or on your comments or suggestions?

B: Collaborating with Dominick on a new work is fascinating - first of all, you must rely totally on him for the text. Then you can discuss whether or not it will work for the situation. His amazing sense of how to compose something that is vocally appropriate for a text is a joy. He does attend rehearsals....when invited. He does not push himself into any rehearsal situation. He VERY seldom makes any changes - he feels it is right before we begin...and I must say he is right!

H: Many of the above collaborations have involved your commissioning or premiering Argento's works. I have also read in numerous contexts about your desire to both perform rare and unknown works by major composers and to also perform new compositions. Where, for you, does Argento's work stand within the contexts of this mission?

B: VocalEssence was founded to be a place where choral music outside the 10-12 'warhorses' could be heard. In 1969 in the Twin Cities the choral music heard in concert was pretty much limited to those 10-12 pieces (Messiah, B minor Mass, Elijah, Brahms and Verdi Requiem, etc.). I was aware of the large amount of choral music that no one was aware of, and that was the beginning of VocalEssence. Dominick's music stands as one of the vocal pinnacles of contemporary music for his innate sense of vocal line and how to write music that supports the words.

H: How would you describe Argento's approach to textual-musical relationships? Please give your

thoughts on his setting of text, how he represents textual themes and ideas through his approach to musical language, and the interdependence between the two languages in bringing any of his works to life.

B: When I commissioned JONAH AND THE WHALE we had an interesting discussion about text. I will find the background information on that and write to you separately.

H: I'd now like to ask you about some more specific questions about the six works that I am looking at. You requested, premiered and recorded his motet *To God "In Memoriam M.B."* Could you tell me more about Marlene Bayer, the woman whose memory the piece honors, and your relationship with her?

B: Marlene Bayer was my assistant at Plymouth Congregational Church from 1969-1993. She was an amazing woman who could pick up lots of instruments – organ, piano, flute, trumpet. She had a great laugh and Dominick adored her – and she adored Dominick's music. He wrote the piece a year after her death in memory of her.

H: Argento has said the motet alludes to Marlene Bayer in several ways. First, there is a quotation of a couple of measures from his *The Revelation of Saint John the Divine*, which she had helped him prepare for performance. Is this the performance in which you were also involved, as a percussionist? Do you know how she helped prepare the performance? Are there other similarities in your eyes between the oratorio and the motet?

B: The motet includes several hints are earlier Argento compositions as Marlene liked them all. She helped prepare the chorus for a performance of the work, hence the inclusion of a Revelation quote. At the end of the piece he included the 3rd trumpet solo because Marlene only played 3rd trumpet! She was not a skilled player with a big range...just the range of 3rd trumpet – hence the part having a very modest range. The trumpet player is not to be seen, just heard. I well remember the first Sunday rehearsal at Plymouth Church - the choir sang the anthem but had no idea that there was someone 'in the wings' ready to play the trumpet part. Hardly a soul could make it through the final bars – they all thought it must be Marlene playing from heaven!

H: What was your reaction receiving another choral work, *Spirituals and Swedish Chorales*, as a gift to your commemorate work with the Plymouth Music Series?

B: I was totally surprised to receive this lovely work at my 25th anniversary of Plymouth Music Series (now called VocalEssence).

It is a fascinating juxtaposition of Swedish chorales with spirituals. I have conducted a great deal in Sweden over the years (including two Argento operas there) and so the inclusion of something Swedish was most appropriate.

H: Argento wrote of you in his *Catalogue Raisonné as Memoire*, "The music he performs in his position as organist-choirmaster in Minneapolis and the numerous conducting engagements he has had in Sweden are responsible for suggesting the piece's odd combination of musics." Having conducted premiere performances of this work, *Jonah and the Whale* and *Te Deum*, you are no stranger to Argento's employment of macaronic texts. Can you comment on his employment of this device in *Spirituals and Swedish Chorales* and in his other works?

B: Dominick loves macaronic texts, as do I. And in every case he tries to find a way to tie them together in a musical way. You would need to look at each individual case to make a statement for them.

H: Can you elaborate about the experiences you have had as a musician in Sweden and how they came to pass?

B: I was first invited to conduct at the Gothenburg Opera in Sweden by its intendant, Eskil Hemberg, an old friend who was also a friend of Dominick's. He wanted very much to have Argento's operas heard in Sweden and knew of my long association with the opera – hence, the invitation. THE VOYAGE OF EDGAR ALLAN POE was the first Argento opera I conducted there, followed by A WATERBIRD TALK.

H: Were these Swedish chorales chosen to signify this employment, or did you have a specific connection to them?

B: The chorales were chosen for the way, I believe, in which they progress gradually into a more introspective nature while the spirituals move the other direction.

H: Was Argento's approach to harmonization with the chorale tunes an homage to anything specific?

B: No.

H: Had you been previously acquainted with the spirituals as they appeared in his opera Colonel Jonathan the Saint? If so, in what capacities?

B: I only knew the operas slightly – when Dominick played the opera thru for me.

H: Argento frequently paraphrases musical styles, in this case the spiritual. What was your reaction to these spirituals, and subsequent responses from your singers and audiences?

B: Of course, everyone wanted to know if these were original spirituals or ones Dominick had discovered somewhere. They are splendid spirituals that the singers very much enjoyed singing.

H: You once said, "One of the things that's fascinating — I noticed it with England and certainly with Sweden — is the way in which people comfortably blend the new with old folk songs. In America, we don't feel comfortable acknowledging our folk tradition within the concert media. We'd rather look for something newer, Broadway or pop or whatever. Because we are such a unique melting pot, such a discovery place, we always tend to look towards tomorrow rather than embracing what has occurred before. But the Europeans seem to be equally at home with both traditions. One often thinks of the Swedes as being so modern and forward-looking, but there's also a great link with the past, a real nostalgia." Would you agree that the very same acknowledgment of the past and nostalgic link to it is a defining characteristic in Argento's music?

B: Dominick has a strong attachment to the past if you are thinking about his admiration for composers such as Mozart and Strauss. But his style is truly his own – very much linked to the present.

H: Argento's piece *Sonnet 64 (In Memoriam 9/11/01)* was premiered at the Sixth World Symposium on Choral Music in the Twin Cities in August 2002. You served as the president of this international event. Were you involved in the commissioning of this piece for Professor Boris Tevlin and the Chamber Choir of the Moscow State Chajkovsky Conservatory?

B: Yes – I selected the 10 composers commissioned and the 10 choirs to sing those commissions.

H: Can you comment specifically on this piece regarding any of the topics we have discussed thus far,

particularly in regard to textual-musical relationships?

B: Dominick is a great reader, so his choice of texts is always fascinating. This particular piece seemed to me to have a natural affinity for the Russian Choir – hence their selection. I don't think the Russian choir director understood the nature of Argento's music but it was possible to get a feeling of the depth of emotion that Dominick was writing for.

B: Are you familiar with the remaining three choral works I am researching, *Walden Pond*, *The Vision*, and *Orpheus*? If so, can you comment on them, based on your knowledge and understanding?

H: I have performed THE VISION with the Plymouth Church Choir in the organ arrangement. Another lovely piece. For ORPHEUS I would contact Francisco Nuñez of the Young People Chorus of New York City.

Thank you very much, I know you are extremely busy and appreciate your taking time to respond to my questions. If it is convenient, I would like to contact you again with any follow-up questions I have.

APPENDIX F:

ORIGINAL TEXT FROM THOREAU'S *WALDEN*, "THE PONDS"

*[Excerpts which Argento selected for Walden Pond have been shown in **boldface type**]*

Sometimes, having had a surfeit of human society and gossip, and worn out all my village friends, I rambled still farther westward than I habitually dwell, into yet more unfrequented parts of the town, "to fresh woods and pastures new," or, while the sun was setting, made my supper of huckleberries and blueberries on Fair Haven Hill, and laid up a store for several days. The fruits do not yield their true flavor to the purchaser of them, nor to him who raises them for the market. There is but one way to obtain it, yet few take that way. If you would know the flavor of huckleberries, ask the cow-boy or the partridge. It is a vulgar error to suppose that you have tasted huckleberries who never plucked them. A huckleberry never reaches Boston; they have not been known there since they grew on her three hills. The ambrosial and essential part of the fruit is lost with the bloom which is rubbed as Eternal Justice reigns, not one innocent huckleberry can be transported thither from the country's hills.

Occasionally, after my hoeing was done for the day, I joined some impatient companion who had been fishing on the pond since morning, as silent and motionless as a duck or a floating leaf, and, after practicing various kinds of philosophy, had concluded commonly, by the time I arrived, that he belonged to the ancient sect of Coenobites. **There was one older man, an excellent fisher** and skilled in all kinds of woodcraft, who was pleased to look upon my house as a building erected for the convenience of fishermen; and I was equally pleased when he sat in my doorway to arrange his lines. **Once in a while we sat together on the pond, he at one end of the boat, and I at the other; but not many words passed between us, for he had grown deaf in his later years, but he occasionally hummed a psalm, which harmonized well enough with my philosophy. Our intercourse was thus altogether one of unbroken harmony, far more pleasing to remember than if it had been carried on by speech.** When, as was commonly the case, I had none to commune with, I used to raise the echoes by striking with a paddle on the side of my boat, filling the surrounding woods with circling and dilating sound, stirring them up as the keeper of a menagerie his wild beasts, until I elicited a growl from every wooded vale and hill-side.

In warm evenings I frequently sat in the boat playing the flute, and saw the perch, which I seemed to have charmed, hovering around me, and the moon traveling over the ribbed bottom, which was strewn with the wrecks of the forest. Formerly I had come to this pond adventurously, from time to time, in dark summer nights, with a companion, and making a fire close to the water's edge, which we thought attracted the fishes, we caught pouts with a bunch of worms strung on a thread; and when we had done, far in the night, threw the burning brands high into the air like skyrockets, which, coming down into the pond, were quenched with a loud hissing, and we were suddenly groping in total darkness. Through this, whistling a tune, we took our way to the haunts of men again. But now I had made my home by the shore.

Sometimes, after staying in a village parlor till the family had all retired, I have returned to the woods, and, partly with a view to the next day's dinner, spent the hours of midnight fishing from a boat by moonlight, serenaded by owls and foxes, and hearing, from time to time, the creaking note of some unknown bird close at hand. These experiences were very memorable and valuable to me, - **anchored in forty feet of water**, and twenty or thirty rods from the shore, surrounded sometimes by thousands of small perch and shiners, dimpling the surface with their tails in the moonlight, **and communicating by a long flaxen line with mysterious nocturnal fishes** which had their dwelling forty feet below, or sometimes dragging sixty feet of line about the pond as I drifted in the gentle night breeze, now and then feeling a slight vibration along it, indicative of some life prowling about its extremity, of dull uncertain blundering purpose there, and slow to make up its mind. At length you slowly raise, pulling hand over hand, some horned pout squeaking and squirming to the upper air. It was very queer, especially in dark nights, when your thoughts had wandered to vast and cosmogonical themes in other

spheres, to feel this faint jerk, which came to interrupt your dreams and link you to nature again. It seemed as if I might next cast my line upward into the air, as well as downward into this element which was scarcely more dense. Thus I caught two fishes as it were with one hook.

The scenery of Walden is on a humble scale, and though very beautiful, does not approach to grandeur, nor can it much concern one who has not long frequented it or lived by its shore; yet this pond is so remarkable for its depth and purity as to merit a particular description. **It is a clear and deep green well, half a mile long** and a mile and three quarters in circumference, and contains about sixty-one and a half acres; **a perennial spring in the midst of pine and oak woods**, without any visible inlet or outlet except by the clouds and evaporation. The surrounding hills rise abruptly from the water to the height of forty to eighty feet, though on the south-east and east they attain to about one hundred and one hundred and fifty feet respectively, within a quarter and a third of a mile. They are exclusively woodland. All our Concord waters have two colors at least, one when viewed at a distance, and another, more proper, close at hand. The first depends more on the light, and follows the sky. In clear weather, in summer, they appear blue at a little distance, especially if agitated, and at a great distance all appear alike. In stormy weather they are sometimes of a dark slate color. The sea, however, is said to be blue one day and green another without any perceptible change in the atmosphere. I have seen our river, when, the landscape being covered with snow, both water and ice were almost as green as grass. Some consider blue "to be the color of pure water, whether liquid or solid." But, looking directly down into our waters from a boat, they are seen to be of very different colors. Walden is blue at one time and green at another, even from the same point of view. Lying between the earth and the heavens, it partakes of the color of both. Viewed from a hill-top it reflects the color of the sky, but near at hand is of a yellowish tint next the shore where you can see the sand, then a light green, which gradually deepens to a uniform dark green in the body of the pond. In some lights, viewed even from a hill-top, it is of a vivid green next the shore. Some have referred this to the reflection of the verdure; but it is equally green there against the railroad sand-bank, and in the spring, before the leaves are expanded, and it may be simply the result of the prevailing blue mixed with the yellow of the sand. Such is the color of its iris. This is that portion, also, where in the spring, the ice being warmed by the heat of the sun reflected from the bottom, and also transmitted through the earth, melts first and forms a narrow canal about the still frozen middle. Like the rest of our waters, when much agitated, in clear weather, so that the surface of the waves may reflect the sky at the right angle, or because there is more light mixed with it, it appears at a little distance of a darker blue than the sky itself; and at such a time, being on its surface, and looking with divided vision, so as to see the reflection, I have discerned a matchless and indescribable light blue, such as watered or changeable silks and sword blades suggest, more cerulean than the sky itself, alternating with the original dark green on the opposite sides of the waves, which last appeared but muddy in comparison. It is a vitreous greenish blue, as I remember it, like those patches of the winter sky seen through cloud vistas in the west before sundown. Yet a single glass of its water held up to the light is as colorless as an equal quantity of air. It is well known that a large plate of glass will have a green tint, owing, as the makers say, to its "body," but a small piece of the same will be colorless. How large a body of Walden water would be required to reflect a green tint I have never proved. The water of our river is black or a very dark brown to one looking directly down on it, and, like that of most ponds, imparts to the body of one bathing in it a yellowish tinge; but **this water is of such crystalline purity that the body of the bather appears of an alabaster whiteness, still more unnatural, which, as the limbs are magnified and distorted withal, produces a monstrous effect, making fit for studies for a Michael Angelo.**

The water is so transparent that the bottom can easily be discerned at the depth of twenty-five or thirty feet. Paddling over it, you may see many feet beneath the surface the schools of perch and shiners, perhaps only an inch long, yet the former easily distinguished by their transverse bars, and you think that they must be ascetic fish that find a subsistence there. Once, in the winter, many years ago, when I had been cutting holes through the ice in order to catch pickerel, as I stepped ashore I tossed my axe back on to the ice, but, as if some evil genius had directed it, it slid four or five rods directly into one of the holes, where the water was twenty-five feet deep. Out of curiosity, I lay down on the ice and looked through the hole, until I saw the axe a little on one side, standing on its head, with its helve erect and gently swaying

to and fro with the pulse of the pond; and there it might have stood erect and swaying till in the course of time the handle rotted off, if I had not disturbed it. Making another hole directly over it with an ice chisel which I had, and cutting down the longest birch which I could find in the neighborhood with my knife, I made a slip-noose, which I attached to its end, and, letting it down carefully, passed it over the knob of the handle, and drew it by a line along the birch, and so pulled the axe out again.

The shore is composed of a belt of smooth rounded white stones like paving stones, excepting one or two short sand beaches, and is so steep that in many places a single leap will carry you into water over your head; and were it not for its remarkable transparency, that would be the last to be seen of its bottom till it rose on the opposite side. Some think it is bottomless. It is nowhere muddy, and a casual observer would say that there were no weeds at all in it; and of noticeable plants, except in the little meadows recently overflowed, which do not properly belong to it, a closer scrutiny does not detect a flag nor a bulrush, nor even a lily, yellow or white, but only a few small heart-leaves and potamogetons, and perhaps a water-target or two; all which however a bather might not perceive; and these plants are clean and bright like the element they grow in. The stones extend a rod or two into the water, and then the bottom is pure sand, except in the deepest parts, where there is usually a little sediment, probably from the decay of the leaves which have been wafted on to it so many successive falls, and a bright green weed is brought up on anchors even in midwinter.

We have one other pond just like this, White Pond in Nine Acre Corner, about two and a half miles westerly; but, though I am acquainted with most of the ponds within a dozen miles of this centre, I do not know a third of this pure and well-like character. **Successive nations perchance have drank at, admired, and fathomed it, and passed away, and still its water is green and pellucid as ever.** Not an intermitting spring! **Perhaps on that spring morning when Adam and Eve were driven out of Eden Walden Pond was already in existence, and even then the breaking up in a gentle spring rain** accompanied with mist and a southerly wind, **and covered with myriads of ducks and geese, which had not heard of the fall,** when still such pure lakes sufficed them. **Even then it had** commenced to rise and fall, and had **clarified its waters and colored them of the hue they now wear, and obtained a patent of heaven to be the only Walden Pond in the world** and distiller of celestial dew. **Who knows in how many unremembered nations' literatures this has been the Castalian Fountain? or what nymphs presided over it in the Golden Age?** It is a gem of the first water which Concord wears in her coronet.

Yet perchance the first who came to this well have left some trace of their footsteps. I have been surprised to detect encircling the pond, even where a thick wood has just been cut down on the shore, a narrow shelf-like path in the steep hill-side, alternately rising and falling, approaching and receding from the water's edge, as old probably as the race of man here, worn by the feet of aboriginal hunters, and still from time to time unwittingly trodden by the present occupants of the land. This is particularly distinct to one standing on the middle of the pond in winter, just after a light snow has fallen, appearing as a clear undulating white line, unobscured by weeds and twigs, and very obvious a quarter of a mile off in many places where in summer it is hardly distinguishable close at hand. The snow reprints it, as it were, in clear white type alto-relievo. The ornamented grounds of villas which will one day be built here may still preserve some trace of this.

The pond rises and falls, but whether regularly or not, and within what period, nobody knows, though, as usual, many pretend to know. It is commonly higher in the winter and lower in the summer, though not corresponding to the general wet and dryness. I can remember when it was a foot or two lower, and also when it was at least five feet higher, than when I lived by it. There is a narrow sand-bar running into it, with very deep water on one side, on which I helped boil a kettle of chowder, some six rods from the main shore, about the year 1824, which it has not been possible to do for twenty-five years; and, on the other hand, my friends used to listen with incredulity when I told them, that a few years later I was accustomed to fish from a boat in a secluded cove in the woods, fifteen rods from the only shore they knew, which place was long since converted into a meadow. But the pond has risen steadily for two years, and now, in the summer of '52, is just five feet higher than when I lived there, or as high as it was thirty years ago, and fishing goes on again in the meadow. This makes a difference of level, at the outside, of six or seven feet; and yet the water shed by the surrounding hills is insignificant in amount, and this

overflow must be referred to causes which affect the deep springs. This same summer the pond has begun to fall again. It is remarkable that this fluctuation, whether periodical or not, appears thus to require many years for its accomplishment. I have observed one rise and a part of two falls, and I expect that a dozen or fifteen years hence the water will again be as low as I have ever known it. Flint's Pond, a mile eastward, allowing for the disturbance occasioned by its inlets and outlets, and the smaller intermediate ponds also, sympathize with Walden, and recently attained their greatest height at the same time with the latter. The same is true, as far as my observation goes, of White Pond.

This rise and fall of Walden at long intervals serves this use at least; the water standing at this great height for a year or more, though it makes it difficult to walk round it, kills the shrubs and trees which have sprung up about its edge since the last rise, pitch-pines, birches, alders, aspens, and others, and, falling again, leaves an unobstructed shore; for, unlike many ponds and all waters which are subject to a daily tide, its shore is cleanest when the water is lowest. On the side of the pond next my house, a row of pitch pines fifteen feet high has been killed and tipped over as if by a lever, and thus a stop put to their encroachments; and their size indicates how many years have elapsed since the last rise to this height. By this fluctuation the pond asserts its title to a shore, and thus the *shore is shorn*, and the trees cannot hold it by right of possession. These are the lips of the lake, on which no beard grows. It licks its chaps from time to time. When the water is at its height, the alders, willows, and maples send forth a mass of fibrous red roots several feet long from all sides of their stems in the water, and to the height of three or four feet from the ground, in the effort to maintain themselves; and I have known the high blueberry bushes about the shore, which commonly produce no fruit, bear an abundant crop under these circumstances.

Some have been puzzled to tell how the shore became so regularly paved. My townsmen have all heard the tradition, the oldest people tell me that they heard it in their youth, that anciently the Indians were holding a pow-wow upon a hill here, which rose as high into the heavens as the pond now sinks deep into the earth, and they used much profanity, as the story goes, though this vice is one of which the Indians were never guilty, and while they were thus engaged the hill shook and suddenly sank, and only one old squaw, named Walden, escaped, and from her the pond was named. It has been conjectured that when the hill shook these stones rolled down its side and became the present shore. It is very certain, at any rate, that once there was no pond here, and now there is one; and this Indian fable does not in any respect conflict with the account of that ancient settler whom I have mentioned, who remembers so well when he first came here with his divining-rod, saw a thin vapor rising from the sward, and the hazel pointed steadily downward, and he concluded to dig a well here. As for the stones, many still think that they are hardly to be accounted for by the action of the waves on these hills; but I observe that the surrounding hills are remarkably full of the same kind of stones, so that they have been obliged to pile them up in walls on both sides of the railroad cut nearest the pond; and, moreover, there are most stones where the shore is most abrupt; so that, unfortunately, it is no longer a mystery to me. I detect the paver. If the name was not derived from that of some English locality, - Saffron Walden, for instance, - one might suppose that it was called, originally, *Walled-in Pond*.

The pond was my well ready dug. For four months in the year its water is as cold as it is pure at all times; and I think that it is then as good as any, if not the best, in the town. In the winter, all water which is exposed to the air is colder than springs and wells which are protected from it. The temperature of the pond water which had stood in the room where I sat from five o'clock in the afternoon till noon the next day, the sixth of March, 1846, the thermometer having been up to 65° or 70° some of the time, owing partly to the sun on the roof, was 42°, or one degree colder than the water of one of the coldest wells in the village just drawn. The temperature of the Boiling Spring the same day was 45°, or the warmest of any water tried, though it is the coldest that I know of in summer, when, beside, shallow and stagnant surface water is not mingled with it. Moreover, in summer, Walden never becomes so warm as most water which is exposed to the sun, on account of its depth. In the warmest weather I usually placed a pailful in my cellar, where it became cool in the night, and remained so during the day; though I also resorted to a spring in the neighborhood. It was as good when a week old as the day it was dipped, and had no taste of the pump. Whoever camps for a week in summer by the shore of a pond, needs only bury a pail of water a few feet deep in the shade of his camp to be independent on the luxury of ice.

There have been caught in Walden, pickerel, one weighing seven pounds, to say nothing of another which carried off a reel with great velocity, which the fisherman safely set down at eight pounds because he did not see him, perch and pouts, some of each weighing over two pounds, shiners, chivins or roach (*Leuciscus pulchellus*,) a very few breams, (*Pomotis obesus*,) one trout weighing a little over five pounds, and a couple of eels, one weighing four pounds, -- I am thus particular because the weight of a fish is commonly its only title to fame, and these are the only eels I have heard of here; -- also, I have a faint recollection of a little fish some five inches long, with silvery sides and a greenish back, somewhat dace-like in its character, which I mention here chiefly to link my facts to fable. Nevertheless, this pond is not very fertile in fish. Its pickerel, though not abundant, are its chief boast. I have seen at one time lying on the ice pickerel of at least three different kinds; a long and shallow one, steel-colored, most like those caught in the river; a bright golden kind, with greenish reflections and remarkably deep, which is the most common here; and another, golden-colored, and shaped like the last, but peppered on the sides with small dark brown or black spots, intermixed with a few faint blood-red ones, very much like a trout. The specific name *reticulatus* would not apply to this; it should be *guttatus* rather. These are all very firm fish, and weigh more than their size promises. The shiners, pouts, and perch also, and indeed all the fishes which inhabit this pond, are much cleaner, handsomer, and firmer fleshed than those in the river and most other ponds, as the water is purer, and they can easily be distinguished from them. Probably many ichthyologists would make new varieties of some of them. There are also a clean race of frogs and tortoises, and a few mussels in it; muskrats and minks leave their trace about it, and occasionally a travelling mud-turtle visits it. Sometimes, when I pushed off my boat in the morning, I disturbed a great mud-turtle which had secreted himself under the boat in the night. Ducks and geese frequent it in the spring and fall, the white-bellied swallows (*Hirundo bicolor*) skim over it, kingfishers dart away from its coves, and the peet-weets (*Totanus macularius*) "teter" along its stony shores all summer. I have sometimes disturbed a fishhawk sitting on a white-pine over the water; but I doubt if it is ever profaned by the wing of a gull, like Fair Haven. At most, it tolerates one annual loon. These are all the animals of consequence which frequent it now.

You may see from a boat, in calm weather, near the sandy eastern shore, where the water is eight or ten feet deep, and also in some other parts of the pond, some circular heaps half a dozen feet in diameter by a foot in height, consisting of small stones less than a hen's egg in size, where all around is bare sand. At first you wonder if the Indians could have formed them on the ice for any purpose, and so, when the ice melted, they sank to the bottom; but they are too regular and some of them plainly too fresh for that. They are similar to those found in rivers; but as there are no suckers nor lampreys here, I know not by what fish they could be made. Perhaps they are the nests of the chivin. These lend a pleasing mystery to the bottom.

The shore is irregular enough not to be monotonous. I have in my mind's eye the western indented with deep bays, the bolder northern, and the beautifully scalloped southern shore, where successive capes overlap each other and suggest unexplored coves between. The forest has never so good a setting, nor is so distinctly beautiful, as when seen from the middle of a small lake amid hills which rise from the water's edge; for the water in which it is reflected not only makes the best foreground in such a case, but, with its winding shore, the most natural and agreeable boundary to it. There is no rawness nor imperfection in its edge there, as where the axe has cleared a part, or a cultivated field abuts on it. The trees have ample room to expand on the water side, and each sends forth its most vigorous branch in that direction. There Nature has woven a natural selvage, and the eye rises by just gradations from the low shrubs of the shore to the highest trees. **There are few traces of man's hand to be seen. The water laves the shore as it did a thousand years ago.**

A lake is the landscape's most beautiful and expressive feature. **It is earth's eye; looking into which the beholder measures the depth of his own nature.** The fluvial trees next the shore are the slender eyelashes which fringe it, and the wooded hills and cliffs around are its overhanging brows.

Standing on the smooth sandy beach at the east end of the pond, in a calm September afternoon, when a slight haze makes the opposite shore line indistinct, I have seen whence came the expression, "the glassy surface of a lake." When you invert your head, it looks like a thread of finest gossamer stretched

across the valley, and gleaming against the distant pine woods, separating one stratum of the atmosphere from another. You would think that you could walk dry under it to the opposite hills, and that the swallows which skim over might perch on it. Indeed, they sometimes dive below the line, as it were by mistake, and are undeceived. As you look over the pond westward you are obliged to employ both your hands to defend your eyes against the reflected as well as the true sun, for they are equally bright; and if, between the two, you survey its surface critically, it is literally as smooth as glass, except where the skater insects at equal intervals scattered over its whole extent, by their motions in the sun produce the finest imaginable sparkle on it, or, perchance, a duck plumes itself, or, as I have said, a swallow skims so low as to touch it. **It may be that in the distance a fish describes an arc of three or four feet in the air, and there is one bright flash where it emerges, and another where it strikes the water;** sometimes the whole silvery arc is revealed; **or here and there,** perhaps, is a thistle-down floating on its surface, which the fishes dart at and so dimple it again. It is like molten glass cooled but not congealed, and the few motes in it are pure and beautiful like the imperfections in glass. You may often detect a yet smoother and darker water, separated from the rest as if by an invisible cobweb, boom of the water nymphs, resting on it. From a hill-top you can see a fish leap in almost any part; for not **a pickerel or shiner picks an insect from this smooth surface** but it manifestly disturbs the equilibrium of the whole lake. **It is wonderful with what elaborateness this simple fact is advertised, - this piscine murder will out, -** and from my distant perch I distinguish the circling undulations when they are half a dozen rods in diameter. You can even detect a water-bug (*Gyrinus*) ceaselessly progressing over the smooth surface a quarter mile off; for they furrow the water slightly, making a conspicuous ripple bounded by two diverging lines, but the skaters glide over it without rippling it perceptibly. When the surface is considerably agitated there are no skaters or water-bugs on it, but apparently, in calm days, they leave their havens and adventurously glide forth from the shore by short impulses till they completely cover it. **It is a soothing employment,** on one of those fine days in the fall when all the warmth of the sun is fully appreciated, **to sit on a stump on such a height as this, overlooking the pond, and study the dimpling circles** which are **incessantly inscribed on its** otherwise invisible **surface amid the reflected skies and trees.** Over this great expanse there is no disturbance but it is thus at once gently smoothed away and assuaged, as, when a vase of water is jarred, **the trembling circles seek the shore and all is smooth again.** Not a fish can leap or an insect fall on the pond but it is thus **reported in circling dimples, in lines of beauty,** as it were **the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its breast.** The thrills of joy and thrills of pain are indistinguishable. How peaceful the phenomena of the lake! Again the works for man shine as in the spring. Ay, every leaf and twig and stone and cobweb sparkles now at mid-afternoon as when covered with dew in a spring morning. Every motion of an oar or an insect produces a flash of light; and if an oar falls, how sweet the echo!

In such a day, in September or October, Walden is a perfect forest mirror, set round with stones as precious to my eye as if fewer or rarer. **Nothing so fair, so pure,** and at the same time so large, as a lake, perchance, **lies on the surface of the earth. Sky water.** It needs no fence. Nations come and go without defiling it. **It is a mirror which no stone can crack, whose quicksilver will never wear off,** whose gliding Nature continually repairs; no storms, no dust, can dim its surface ever fresh; -- **a mirror** in which all impurity presented to it sinks, swept and dusted by the sun's hazy brush, -- **this the light dust-cloth, -- which retains no breath that is breathed on it, but sends its own to float as clouds high above its surface, and be reflected in its bosom still.**

A field of water betrays the spirit that is in the air. It is continually receiving new life and motion from above. It is intermediate in its nature between land and sky. On land only the grass and trees wave, but the water itself is rippled by the wind. I see where the breeze dashes across it by the streaks or flakes of light. It is remarkable that we can look down on its surface. We shall, perhaps, look down thus on the surface of air at length, and mark where a still subtler spirit sweeps over it.

The skaters and water-bugs finally disappear in the latter part of October, when the severe frosts have come; and then and in November, usually, in a calm day, there is absolutely nothing to ripple the surface. **One November afternoon,** in the calm at the end of a rain storm of several days' duration, when the sky was still completely overcast and the air was full of mist, I observed that **the pond was remarkably**

smooth, so that it was difficult to distinguish its surface; though it no longer reflected the bright tints of October, but the sombre November colors of the surrounding hills. Though I passed over it as gently as possible, the slight undulations produced by my boat extended almost as far as I could see, and gave a ribbed appearance to the reflections. But, as I was looking over the surface, I saw here and there at a distance a faint glimmer, as if some skater insects which had escaped the frosts might be collected there, or perchance, the surface, being so smooth, betrayed where a spring welled up from the bottom. Paddling gently to one of these places, **I was surprised to find myself surrounded by myriads of small perch,** about five inches long, of a rich **bronze color** in the green water, sporting there and constantly rising to the surface and dimpling it, sometimes leaving bubbles on it. **In such transparent** and seemingly bottomless water, **reflecting the clouds, I seemed to be floating through the air as in a balloon, and their swimming impressed me as a kind of flight or hovering, as if they were a compact flock of birds passing just beneath my level** on the right or left, **their fins, like sails, set all around them.** There were many such schools in the pond, apparently improving the short season before winter would draw an icy shutter over their broad skylight, sometimes giving to the surface an appearance as if a slight breeze struck it, or a few rain-drops fell there. When I approached carelessly and alarmed them, they made a sudden splash and rippling with their tails, as if one had struck the water with a brushy bough, and instantly took refuge in the depths. At length the wind rose, the mist increased, and the waves began to run, and the perch leaped much higher than before, half out of water, a hundred black points, three inches long, at once above the surface. Even as late as the fifth of December, one year, I saw some dimples on the surface, and thinking it was going to rain hard immediately, the air being full of mist, I made haste to take my place at the oars and row homeward; already the rain seemed rapidly increasing, though I felt none on my cheek, and I anticipated a thorough soaking. But suddenly the dimples ceased, for they were produced by the perch, which the noise of my oars had scared into the depths, and I saw their schools dimly disappearing; so I spent a dry afternoon after all.

An old man who used to frequent this pond nearly sixty years ago, when it was dark with surrounding forests, tells me that in those days he sometimes saw it all alive with ducks and other water fowl, and that there were many eagles about it. He came here a-fishing, and used an old log canoe which he found on the shore. It was made of two white-pine logs dug out and pinned together, and was cut off square at the ends. It was very clumsy, but lasted a great many years before it became water-logged and perhaps sank to the bottom. He did not know whose it was; it belonged to the pond. He used to make a cable for his anchor of strips of hickory bark tied together. An old man, a potter, who lived by the pond before the Revolution, told him once that there was an iron chest at the bottom, and that he had seen it. Sometimes it would come floating up to the shore; but when you went toward it, it would go back into deep water and disappear. I was pleased to hear of the old log canoe, which took the place of an Indian one of the same material but more graceful construction, which perchance had first been a tree on the bank, and then, as it were, fell into the water, to float there for a generation, the most proper vessel for the lake. I remember that when I first looked into these depths there were many large trunks to be seen indistinctly lying on the bottom, which had either been blown over formerly, or left on the ice at the last cutting, when wood was cheaper; but now they have mostly disappeared.

When I first paddled a boat on Walden, it was completely surrounded by thick and lofty pine and oak woods, and in some of its coves grape vines had run over trees next the water and formed bowers under which a boat could pass. The hills which from its shores are so steep, and the woods on them were then so high, that, as you looked down from the west end, it had the appearance of an amphitheatre for some kind of sylvan spectacle. **I have spent many an hour,** when I was younger, **floating over its surface as the zephyr willed,** having paddled my boat to the middle, and **lying on my back across the seats, in a summer forenoon, dreaming awake,** until I was aroused by the boat touching the sand, and I arose to see what shore my fates had impelled me to; days when idleness was the most attractive and productive industry. Many a forenoon have I stolen away, preferring to spend thus the most valued part of the day; for I was rich, if not in money, in sunny hours and summer days, and spent them lavishly; nor do I regret that I did not waste more of them in the workshop or the teacher's desk. But **since I left those shores the woodchoppers have still further laid them waste,** and now for many a

year there will be no more rambling through the aisles of the wood, with occasional vistas through which you see the water. My Muse may be excused if she is silent henceforth. How can you expect birds to sing when their groves are cut down?

Now the trunks of trees on the bottom, and the old log canoe, and the dark surrounding woods, are gone, and the villagers, who scarcely know where it lies, instead of going to the pond to bathe or drink, are thinking to bring its water, which should be as sacred as the Ganges at least, to the village in a pipe, to wash their dishes with! -- to earn their Walden by the turning of a cock or drawing of a plug! That devilish Iron Horse, whose ear-rending neigh is heard throughout the town, has muddied the Boiling Spring with his foot, and he it is that has browsed off all the woods on Walden shore; that Trojan horse, with a thousand men in his belly, introduced by mercenary Greeks! Where is the country's champion, the Moore of Moore Hall, to meet him at the Deep Cut and thrust an avenging lance between the ribs of the bloated pest?

Nevertheless, of all the characters I have known, perhaps Walden wears best, and best preserves its purity. Many men have been likened to it, but few deserve that honor. **Though the woodchoppers have laid bare first this shore and then that**, and the Irish have built their sties by it, and the railroad has infringed on its border, and the ice-men have skimmed it once, it is itself unchanged, the same water which my youthful eyes fell on; all the change is in me. It has not acquired one permanent wrinkle after all its ripples. It is perennially young, and I may stand and see a swallow dip apparently to pick an insect from its surface as of yore. **It struck me again to-night**, as if I had not seen it almost daily for more than twenty years, -- **Why here is Walden, the same woodland lake that I discovered so many years ago; where a forest was cut down last winter another is springing up by its shore as lustily as ever; the same thought is welling up to its surface that was then; it is the same liquid joy and happiness to itself and its Maker**, ay, and it *may* be to me. It is the work of a brave man surely, in whom ether was no guile! **He rounded this water with his hand, deepened and clarified it in his thought**, and in his will bequeathed it to Concord. **I see by its face that it is visited by the same reflection; and I can almost say, Walden, is it you?**

It is no dream of mine,
To ornament a line;
I cannot come nearer to God and Heaven
Than I live to Walden even.
I am its stony shore,
And the breeze that passes o'er;
In the hollow of my hand
Are its water and its sand,
And its deepest resort
Lies high in my thought.

The cars never pause to look at it; yet I fancy that the engineers and firemen and brakemen, and those passengers who have a season ticket and see it often, are better men for the sight. The engineer does not forget at night, or his nature does not, that he has beheld this vision of serenity and purity once at least during the day. Though seen but once, it helps to wash out State-street and the engine's soot. One proposes that it be called "God's Drop."

I have said that Walden has no visible inlet nor outlet, but it is on the one hand distantly and indirectly related to Flint's Pond, which is more elevated, by a chain of small ponds coming from that quarter, and on the other directly and manifestly to Concord River, which is lower, by a similar chain of ponds through which in some other geological period it may have flowed, and by a little digging, which God forbid, it can be made to flow thither again. If by living thus reserved and austere, like a hermit in the woods, so long, it has acquired such wonderful purity, who would not regret that the comparatively impure waters of Flint's Pond should be mingled with it, or itself should ever go to waste its sweetness in the ocean wave?

Flint's, or Sandy Pond, in Lincoln, our greatest lake and inland sea, lies about a mile east of Walden. It is much larger, being said to contain one hundred and ninety-seven acres, and is more fertile in fish; but it is comparatively shallow, and not remarkably pure. A walk through the woods thither was often my recreation. It was worth the while, if only to feel the wind blow on your cheek freely, and see the waves run, and remember the life of mariners. I went a-chestnutting there in the fall, on windy days, when the nuts were dropping into the water and were washed to my feet; and one day, as I crept along its sedgy shore, the fresh spray blowing in my face, I came upon the mouldering wreck of a boat, the sides gone, and hardly more than the impression of its flat bottom left amid the rushes; yet its model was sharply defined, as if it were a large decayed pad, with its veins. It was as impressive a wreck as one could imagine on the sea-shore, and had as good a moral. It is by this time mere vegetable mould and undistinguishable pond shore, through which rushes and flags have pushed up. I used to admire the ripple marks on the sandy bottom, at the north end of this pond, made firm and hard to the feet of the wader by the pressure of the water, and the rushes which grew in Indian file, in waving lines, corresponding to these marks, rank behind rank, as if the waves had planted them. There also I have found, in considerable quantities, curious balls, composed apparently of fine grass or roots, of pipewort perhaps, from half an inch to four inches in diameter, and perfectly spherical. These wash back and forth in shallow water on a sandy bottom, and are sometimes cast on the shore. They are either solid grass, or have a little sand in the middle. At first you would say that they were formed by the action of the waves, like a pebble; yet the smallest are made of equally coarse materials, half an inch long, and they are produced only at one season of the year. Moreover, the waves, I suspect, do not so much construct as wear down a material which has already acquired consistency. They preserve their form when dry for an indefinite period.

Flint's Pond! Such is the poverty of our nomenclature. What right had the unclean and stupid farmer, whose farm abutted on this sky water, whose shores he has ruthlessly laid bare, to give his name to it? Some skin-flint, who loved better the reflecting surface of a dollar, or a bright cent, in which he could see his own brazen face; who regarded even the wild ducks which settled in it as trespassers; his fingers grown into crooked and horny talons from the long habit of grasping harpy-like; -- so it is not named for me. I go not there to see him nor to hear of him; who never saw it, who never bathed in it, who never loved it, who never protected it, who never spoke a good word for it, nor thanked God that He had made it. Rather let it be named from the fishes that swim in it, the wild fowl or quadrupeds which frequent it, the wild flowers which grow by its shores, or some wild man or child the thread of whose history is interwoven with its own; not from him who could show no title to it but the deed which a like-minded neighbor or legislature gave him, -- him who thought only of its money value; whose presence perchance cursed all the shore; who exhausted the land around it, and would fain have exhausted the waters within it; who regretted only that it was not English hay or cranberry meadow, -- there was nothing to redeem it, forsooth, in his eyes, -- and would have drained and sold it for the mud at its bottom. It did not turn his mill, and it was no *privilege* to him to behold it. I respect not his labors, his farm where everything has its price; who would carry the landscape, who would carry his God, to market, if he could get anything for him; who goes to market *for* his god as it is; on whose farm nothing grows free, whose fields bear no crops, whose meadows no flowers, whose trees no fruits, but dollars; who loves not the beauty of his fruits, whose fruits are not ripe for him till they are turned to dollars. Give me the poverty that enjoys true wealth. Farmers are respectable and interesting to me in proportion as they are poor, -- poor farmers. A model farm! where the house stands like a fungus in a muck-heap, chambers for men, horses, oxen, and swine, cleansed and uncleansed, all contiguous to one another! Stocked with men! A great grease-spot, redolent of manures and buttermilk! Under a high state of cultivation, being manured with the hearts and brains of men! As if you were to raise your potatoes in the church-yard! Such is a model farm.

No, no; if the fairest features of the landscape are to be named after men, let them be the noblest and worthiest men alone. Let our lakes receive as true names at least as the Icarian Sea, where "still the shore" a "brave attempt resounds."

Goose Pond, of small extent, is on my way to Flint's; Fair Haven, an expansion of Concord River, said to contain some seventy acres, is a mile south-west; and White Pond, of about forty acres, is a mile

and a half beyond Fair-Haven. This is my lake country. These, with Concord River, are my water privileges; and night and day, year in and year out, they grind such grist as I carry to them.

Since the woodcutters, and the railroad, and I myself have profaned Walden, perhaps the most attractive, if not the most beautiful, of all our lakes, the gem of the woods, is White Pond; -- a poor name from its commonness, whether derived from the remarkable purity of its waters or the color of its sands. In these as in other respects, however, it is a lesser twin of Walden. They are so much alike that you would say they must be connected under ground. It has the same stony shore, and its waters are of the same hue. As at Walden, in sultry dog-day weather, looking down through the woods on some of its bays which are not so deep but that the reflection from the bottom tinges them, its waters are of a misty bluish-green or glaucous color. Many years since I used to go there to collect the sand by cart-loads, to make sand-paper with, and I have continued to visit it ever since. One who frequents it proposes to call it Virid Lake. Perhaps it might be called Yellow-Pine Lake, from the following circumstance. About fifteen years ago you could see the top of a pitch-pine, of the kind called yellow-pine hereabouts, though it is not a distinct species, projecting above the surface in deep water, many rods from the shore. It was even supposed by some that the pond had sunk, and this was one of the primitive forest that formerly stood there. I find that even so long ago as 1792, in a "Topographical Description of the Town of Concord," by one of its citizens, in the Collections of the Massachusetts Historical Society, the author, after speaking of Walden and White Ponds, adds: "In the middle of the latter may be seen, when the water is very low, a tree which appears as if it grew in the place where it now stands, although the roots are fifty feet below the surface of the water; the top of this tree is broken off, and at that place measures fourteen inches in diameter." In the spring of '49 I talked with the man who lives nearest the pond in Sudbury, who told me that it was he who got out this tree ten or fifteen years before. As near as he could remember, it stood twelve or fifteen rods from the shore, where the water was thirty or forty feet deep. It was in the winter, and he had been getting out ice in the forenoon, and had resolved that in the afternoon, with the aid of his neighbors, he would take out the old yellow-pine. He sawed a channel in the ice toward the shore, and hauled it over and along and out on to the ice with oxen; but, before he had gone far in his work, he was surprised to find that it was wrong end upward, with the stumps of the branches pointing down, and the small end firmly fastened in the sandy bottom. It was about a foot in diameter at the big end, and he had expected to get a good saw-log, but it was so rotten as to be fit only for fuel, if for that. He had some of it in his shed then. There were marks of an axe and of woodpeckers on the but. He thought that it might have been a dead tree on the shore, but was finally blown over into the pond, and after the top had become water-logged, while the but-end was still dry and light, had drifted out and sunk wrong end up. His father, eighty years old, could not remember when it was not there. Several pretty large logs may still be seen lying on the bottom, where, owing to the undulation of the surface, they look like huge water snakes in motion.

This pond has rarely been profaned by a boat, for there is little in it to tempt a fisherman. Instead of the white lily, which requires mud, or the common sweet flag, the blue flag (*Iris versicolor*) grows thinly in the pure water, rising from the stony bottom all around the shore, where it is visited by humming birds in June, and the color both of its bluish blades and its flowers, and especially their reflections, are in singular harmony with the glaucous water.

White Pond and Walden are **great crystals on the surface of the earth, Lakes of Light**. If they were permanently congealed, and small enough to be clutched, they would, perchance, be carried off by slaves, like precious stones, to adorn the heads of emperors; but being liquid, and ample, and secured to us and our successors forever, we disregard them, and run after the diamond of Kohinoor. They are too pure to have a market value; they contain no muck. How much more beautiful than our lives, how much more transparent than our characters, are they! We never learned meanness of them. How much fairer than the pool before the farmer's door, in which his ducks swim! Hither the clean wild ducks come. Nature has no human inhabitant who appreciates her. The birds with their plumage and their notes are in harmony with the flowers, but what youth or maiden conspires with the wild luxuriant beauty of Nature? She flourishes most alone, far from the towns where they reside. Talk of heaven! ye disgrace earth.

APPENDIX G:

TWELVE-TONE MATRIX WALDEN POND, MOVEMENT FIVE, "WALDEN REVISITED"

	0	3	8	9	10	6	1	7	5	4	11	2	
0	D	F	A#	B	C	G#	D#	A	G	F#	C#	E	2
9	B	D	G	G#	A	F	C	F#	E	D#	A#	C#	11
4	F#	A	D	D#	E	C	G	C#	B	A#	F	G#	6
3	F	G#	C#	D	D#	B	F#	C	A#	A	E	G	5
2	E	G	C	C#	D	A#	F	B	A	G#	D#	F#	4
6	G#	B	E	F	F#	D	A	D#	C#	C	G	A#	8
11	C#	E	A	A#	B	G	D	G#	F#	F	C	D#	1
5	G	A#	D#	E	F	C#	G#	D	C	B	F#	A	7
7	A	C	F	F#	G	D#	A#	E	D	C#	G#	B	9
8	A#	C#	F#	G	G#	E	B	F	D#	D	A	C	10
1	D#	F#	B	C	C#	A	E	A#	G#	G	D	F	3
10	C	D#	G#	A	A#	F#	C#	G	F	E	B	D	0
	10	1	6	7	8	4	11	5	3	2	9	0	